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APOLLO

1953

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

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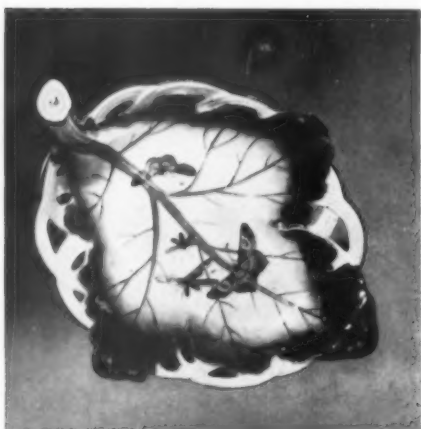
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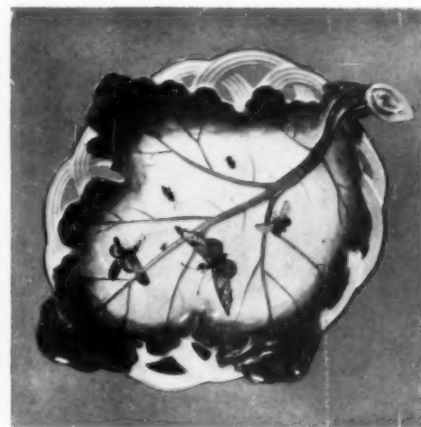
A rare Longton Hall figure of a seated youth. $4\frac{1}{2}$ in. high. Circa 1755.



A Dr. Wall Worcester apple-green, bell-shape Tankard, enamelled with exotic birds in landscapes. $3\frac{1}{2}$ in. high.



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EDITOR: WM. JENNINGS

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CONTENTS

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DECEMBER, 1953

	PAGE
Current Shows and Comments. By PERSPEX	153
The Cradle. By EDWARD H. PINTO	155
Christmas Prints. By MARY SORRELL	158
English Pottery with Christmas Associations. By REGINALD G. HAGGAR	162
Picasso. By ERIC NEWTON	166
The Virgin and Child in Pottery and Porcelain. By GEORGE SAVAGE	170
Punch and Toddy Glasses. By G. BERNARD HUGHES	174
English Silver Tankards. By A. G. GRIMWADE	177
The Theme of the Christ Child. By HORACE SHIPP	179
Christmas in Heraldry. By H. T. KIRBY. Illustrated by C. F. EDWARDS	182
A Polychrome Figure	184
Letters and Answers to Correspondents	185
Events in Paris	186
Events in Holland	187
Views and News of Art in U.S.A. By ERIK LARSEN	188
The Library Shelf	
The Flower Book. By PHILIP JAMES	189
Reviews of Books	191
Music	
The Language of Carols. By E. V. KNOX	202
Terrestrial Argument and Angel Songs. By WILLIAM LUKE	203
The Art of Good Living	
Champagne and Cognac Brandy.. By ANDRÉ SIMON	204
The Epicure's Christmas Feast. By BON VIVEUR	207
Liqueurs. By RAYMOND POSTGATE	208
Thoughts on Knives and Forks. By N. M. PENZER	209
The Christmas Cigar	210
History of Flower Arrangement	211
Sale Room Notes and Prices. By BRICOLEUR	212

COLOUR PLATES

A View of Hyde Park from the Sluice at the East End	159
Snipe Shooting	160
The Flower Seller	169
Madonna and Child	170
The Colour of Christmas: Some Coats of Arms displaying Emblems of this Season	183
Mixed Crocuses	190

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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

THE GLORY OF FLEMISH ART

THE Royal Academy again triumphantly fulfils its function with a Winter Exhibition which has every promise of magnificence. It was in many ways a daring thing to do, to follow last year's Exhibition of Dutch Art with this Flemish one. The links between the two, inevitable because of their common origin and the nearness of the two peoples, are yet tantalizingly broken, especially at the end, when Flemish painting reunites with the main body of European art of the courts and the church. It was precisely at the time when Dutch art was at its most national and, indeed, narrow, that their Flemish neighbours thus swung away under the compelling genius of Rubens and that of Van Dyck. Not the least service to art scholarship and appreciation is likely to come from this comparison while the delights of the Dutch Exhibition are still fresh in our minds.

Since these comments will be published just before the actual opening of the Exhibition I must not divulge in detail the exhibits; but the whole structure of Flemish painting from its foundation in the XIVth century to its virtual end early in the XVIIth dictates the form that any such Exhibition must take: the manuscript art from which it may be said to have arisen; the pietist early altar masters, the influence of humanism and of Italy on such men as Mabuse; the national resurgence led by the staggering genius of Pieter Brueghel and his family and followers; and, finally, the splendour of Rubens and of Van Dyck. There must be, too, a wealth of drawings, for these Flemish Masters were masters of realism, and their studies from nature are among the most precious art documentaries.

Flemish art derives from the manuscript as Italian does from sculpture. The rivalry of the dukes who reigned in the XIVth and XVth centuries over these regions, their passion for the possession of ever more perfectly illustrated *Books of Hours*, the commissioning of the Van Eycks, the brothers Paul and Jean of Limbourg, and a hundred other artists, known and unknown, filled their coffers with these treasures. They will provide the first thrill at Burlington House, for in these often tiny pictures Flemish art comes to its early fruition. To make them, and especially to show the Occupations of the Months which became a convention, the artists went straight to nature and the people. The marvel is that in these and the first altar-paintings and

portraits which follow close behind there is something near perfection.

The Van Eyck altarpiece of the "Adoration of the Lamb" at Ghent (too precious, alas, to move) might have stood at the end of a long tradition wherein its perfection was gradually evolved. Any Van Eyck portrait—the "Arnolfini" of the National Gallery, the magnificent "Margaret Van Eyck" from Bruges—is portraiture unsurpassed. With a gasp one realises that these works of Jan Van Eyck are pioneer pictures, and that the oil paintings are more than five

hundred years old. The brilliant colour, the realism both of form and of psychology, the sense of absolute fulfilment of the artist's intention: these things spell perfection at a bound. Little wonder that the whole art of Europe, even that of Italy which had had so flying a start, looked to this Flemish painting with its new oil technique and its new realistic spirit as something racing to an hitherto undreamed-of goal.

The altar masters who followed, splendid as they are, can only pace behind Van Eyck. Memling and Rogier Van der Weyden will probably prove the most attractive of them, for it was they who went furthest along the line of humanity. Once again the portraits may prove a revelation: the Flemish courage in refusing to idealise marks everything these early men did. One aspect of it, the depiction of emotion so intense that it verges on melodrama as is startling as it is typically Flemish. For the ecstasy and heavenly idealism of Italian art one has these swooning Madonnas and weeping saints, the tor-

tured Christs—everything presented with the maximum of earthly feeling. So Flemish realism holds, even in the exaggeration. This is narrative art first and foremost; great design and decoration almost by miraculous accident.

It is one of the delights of the Exhibition that at every stage—even this early one of the XVth-century masters—one is able to see the drawings which the masters made, the details from nature studied with infinite care; and although these are inevitably rare with the earlier masters (as they are thrillingly plentiful from the hand of Rubens) they promise to be one of the chief scholarly attractions at Burlington House.

The next two divisions of Flemish painting constitute first a swing away from the native genius and then its reassertion. By the end of the XVth century Flanders had



"THE MONEYLENDERS." By MARINUS VAN REYMERSWAELE.

On exhibition at Paul Larsen's Gallery.

PERSPEX's choice for the Picture of the Month

adjoined her Gothic and medieval past, and Bruges, Ghent, and the rest of the old self-contained cities had given place to the cosmopolitanism of Antwerp and of Brussels. These were in the full stream of Reformation and Humanistic thought. Dürer, Sir Thomas More—a host of such men passed through them. An Italianate art was an inevitable concomitant. The idealised draped human figure or even the athletic nude acted out the scenes of sacred or secular story in churches or palaces of Renaissance splendour. St. Luke thus paints the Virgin, or The Annunciation is realised.

Then Flanders reasserted itself; Realism came back. Even the Italian-influenced men such as the later Metsys would paint pictures (of which "The Banker and His Wife" of the Louvre is the supreme example) where southern beauty and northern truth meet. It happens that there is at the moment in London—in Paul Larsen's Gallery—a magnificent work which must stand early in this genre. "The Moneylenders" by Marinus van Reymerswaele. Most known over here of the works of this typical Flemish master is the brutal "Usurers" in the National Gallery, but here the avarice and cruelty has been allowed almost to caricature itself, and the exaggerated head-dresses are so phenomenal that, however true to fact as they unquestionably are, they steal the picture. In this recent acquisition of Mr. Larsen we have something of an *Urbild* from which a host of pictures derive. As with all such works there is, allied to the subject interest and the marvellously real figures, a group of still-life surroundings almost equally fascinating.

Even more native to the Flemish soil was the contribution of Pieter Bruegel and his family and followers. Here in the middle of the Flemish story was a genius equalled only by Van Eyck at the beginning and Rubens at the end. The soil, the peasants, the life. Whatever he did that is his theme, and when he paints a scene from the Bible story he makes it take place in the villages he knew and loved, makes it a protest, too, against the brutality of the Spanish Fury which was drenching the land in blood and death. In gayer mood he records the unquenchable gaiety of life of the peasants as they dance in the *kermess* or feast at weddings.

How much, most typically Flemish, stems from it! The work of the whole Brueghel family—though the son Jan "Velvet Brueghel" had half a dozen other strings to his bow; the *kermess* and village life painters, the genre men on to brilliant Adriaen Brouwer and over-industrious David Teniers. Every kind of activity marks these years, and it is here that this Flemish art links with the Dutch, for we stand at the threshold of the XVIIth century.

Then in magnificent finale come Rubens and Van Dyck. It is inevitable that at Burlington House these two will make the greatest impression though neither are narrowly Flemish, since both belong to the international European Catholic and Court art of those years. By bringing to this his robust, sensuous Northernism, Rubens at one bound moved to the forefront of the art of his time. Never had the nude been used with such tremendous realism and yet idealism; never had the last ounce of colour value been so extracted from paint. Van Dyck began as Rubens' assistant and emulator, and given his own wish would have been another Rubens, a great decorative figure artist. His own particular genius determined otherwise. First in Northern Italy and then as Court Painter to Charles I and the English aristocracy, he became the brilliant, febrile and elegant portraitist we know. Is there a danger that, faced with the tremendous wealth of his portraits in the Royal and aristocratic English collections, the Royal Academy will overdo Van Dyck? It may be; but it were well to remember that he established portraiture in England, which hitherto had only seriously regarded it in the form of the miniature. So perhaps it is fitting that this tremendous exhibition of more than five hundred works, extending from the Gothic to the modern period, should close with this man whose influence did so much for our own art.

It is difficult to readjust the mind from an exhibition of this magnitude to the current exhibitions. Perhaps it were well to make the startling contrast with that highly contemporary Belgian artist, René Magritte, the surrealist, who is showing at the Lefevre. In truth Magritte's mental juxtapositions of incongruities, and strange metamorphoses—the castle tower which has the roots of a tree, the broken house which sports a great forefinger—are already old fashioned. Though he has a place in the story of the art of our time, nothing is more *demodé* than these between-the-war innovations, painted with the hard objectivity of the school.

One wonders whether abstraction, that current mode, will be equally *passé* in a few years' time. The Contemporary Art Society has organised an exhibition, "Figures in their Setting," inviting a hundred artists to submit works. We might remember that this was precisely the theme which the Flemish painters made their own, and which stands at the heart of the European tradition. The C.A.S., as it happens, has been a potent factor in encouraging painting which breaks with that tradition. Inevitably since it chooses its kind of artist as invitee, the resultant show at the Tate almost misses the point. The abstractions and near-abstractions are omnipresent. No one could have guessed that this was assumed to be a variation on the theme "Figures in their Setting," and only the more representational modernists attempted or chanced to make it so. John Armstrong's semi-mystic "Vision of St. Theresa," Michael Ayrton's "Three Figures with a Tortoise," Ithell Colquhoun's "Acres of the Rye," were among the things which really justified the title. On the whole the exhibition showed how out of touch with the great European tradition of figure painting this modernistic art is—and how much easier!

A new show of Francis Bacon's work is being held, this time at the Beaux Arts Gallery, which is forging its way ahead under Helen Lessore's inspired management. Here, anyway, is matter and manner which is not easy. One may be rather horrified at the undertones of evil and terror with which these pictures vibrate, but they are technically brilliant. The artist sets himself no easy task, has no easy mind, but certainly succeeds in putting his nightmare world across.

To return to traditional mastery and beauty: at Colnaghi's Gallery, Edward Seago is holding his annual exhibition, which has become a fixed star at this season of the year. His method is to alternate these shows between oils and watercolours, and on this occasion he is exhibiting the watercolour drawings made in Portugal and Holland, and in London during Coronation week. It is fascinating to watch a technique founded on the best watercolour tradition yet subtly changing. Finally, there is the quite wonderful exhibition of "Recent Acquisitions" at Tooth's Gallery. Among the less than thirty works shown there are a dozen masterpieces and nothing mediocre. The two Gainsboroughs may have first claim: the early "Connard" landscape already acquired for the National Gallery of Scotland; the long missing, exquisite portrait "A Lady in a Pink Dress" which Mr. Tooth recently discovered in Paris. Engraved in 1870, this is one of the loveliest of Gainsborough's portraits. Add the important Van Gogh flowerpiece, "Les Chardons," from the Kann collection; a perfect white period Utrillo "Sannois"; Degas' first version of "La Leçon de Danse" of the Museum of Western Art, Moscow, and a really magnificent large "Etude de Nu" also from the Kann collection; a monumental Renoir portrait of his wife; a notable Toulouse-Lautrec crayon drawing; Bonnard's "La Lampe à l'Huile"; and—yet another re-discovery—Wilson's tremendous "Carnarvon Castle" which has been lost for more than a century. A fascinating sport of the exhibition consists of two landscapes by Lawrence, wonderfully seen and rendered, and, so far as we know, the only landscapes ever done by him. A splendid and varied show.

THE CRADLE

BY EDWARD H. PINTO

THE cradle makes an appropriate Christmas subject, but the style of the particular cradle in the minds of so many at this season will never be known.

Renaissance painters loved depicting the Holy Family, often painting their biblical subjects in the costume and with the furniture and background contemporary with the date of the painting. Many such pictures are, therefore, equivalent to Hamlet in modern dress and historically valuable as providing illustrations of XVth- and XVIth-century furniture, and in many instances the style in vogue in a particular country or province. Thus Fig. I, a photograph of the Holy Family painted by the Venetian Benvenuto Tisi, called Garofalo (1481?-1559), shows the Madonna in a deep rose-red and blue costume with St. John behind her, and, in the foreground, the infant Christ stepping across a typical carved wooden cradle of early XVIth-century Venetian style. He is greeting the little St. John, who is supported by St. Elizabeth, wearing rich robes and a thickly swathed white coif. Through an open window in the classical panelling is a view of landscape and a distant town, and, in the cloud above, is depicted the Almighty with a heavenly choir.

Slightly earlier than this picture was painted there was made in England or Wales a very different type of cradle, which still survives and is the property of Her Majesty the Queen. This cradle, Fig. II, which was formerly at Chepstow Castle, Monmouthshire, was, according to tradition, used by Henry V, who was born in 1388, but this Gothic oak cradle, judging by certain details, notably the carving on the trefoils of the buttresses, was not made much before the end of the XVth century. What perhaps is most remarkable about it is that it is not a rocking, but a swinging cradle. It is of primitive board construction and shaped with a moulding plane into reeds and hollows which form a crude effect of horizontal linenfold. The two long sides, not being parallel, create definite head and foot ends. The bottom is open and laced with a mesh of cords to support a palliasse. Near the top of each side are openings for drawing through the coverlet ties. The cradle swings between the stop chamfered posts, which are surmounted by long-tailed birds.

Probably cradles on rockers were made and used long



Fig. I. Detail from "The Holy Family," by Benvenuto Tisi, called Garofalo, shows the Infant Christ stepping over a Venetian cradle of early XVIth-century style. Reproduced by courtesy of the Trustees, The National Gallery, London.

before suspended swinging cradles, but we know so little about mediæval cradles in England that, on the strength of one survival, it would be wrong to jump to conclusions as to the relative proportions of wooden cradles of swing and rocker types made during that period. Doubtless both were only used by the wealthy, and the vast majority of people then and, indeed, up to the present day, have contented themselves with woven wicker baskets for their babes.

Judging from records and survivals, most cradles made during Tudor and Stuart times and the reigns of William and Mary, Anne and the first two Georges were of rocker type, but in the late XVIIIth century the swing cradle or cot reappeared, became fashionable, and shared popularity with cradles on rockers throughout the XIXth century.

Cradles such as the swing one already described would originally have had rich linings and coverlets, and this fashion has continued ever since among the wealthy. According to inventories, some Tudor cradles, probably made of pine or beech, were covered all over with fine fabric and adorned with silver or gold fringe, but early specimens, due to ravages of time, wood-beetle and moth, have seldom survived. So far as I know, the Duke of Beaufort's late Elizabethan hooded example, at Badminton, is the sole survivor.

After giving long service, a considerable number of wainscot-oak, joiner-made cradles of the XVIIth century have survived in good condition. Their sturdy construction and mellow charm have ensured their long life. Some have become dog beds, but the majority now hold logs or plants; I did, however, hear of one recently which had just been purchased to serve its original purpose. These XVIIth-

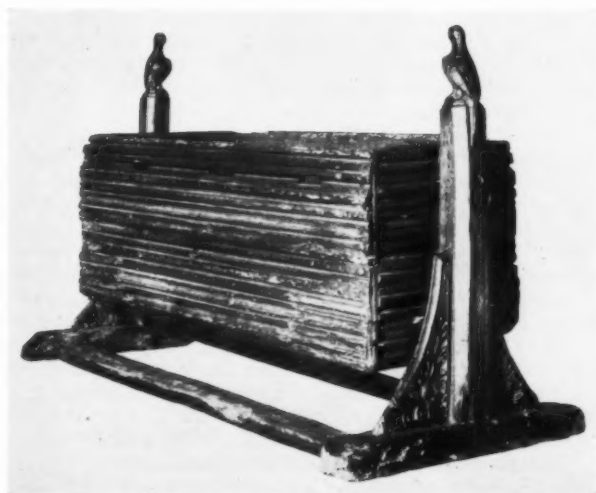


Fig. II. The Gothic oak swing cradle reputed to have been used by Henry V, but probably made towards the end of the XVth century. The property of Her Majesty the Queen. Photograph by courtesy of the Trustees, London Museum.



Fig. III. Oak rocker cradle with hood, dated 1691. Judging by survivals, the most popular type of cradle of the yeoman class in the XVIIth century. By courtesy of the Victoria and Albert Museum (Crown copyright).

century cradles help the furniture student, because often they are dated with the birthday of the first babe for which they were made.

Usually they are about 3 ft. long and basically all are of the same post, rail and panel construction, but with considerable variation in quality, elaboration of carving, curves of rockers, number of panels in the sides and treatment of head ends. Dated specimens mostly range between 1620 and 1700. The sides may be divided into 1, 2 or 3 panels, but this variation provides no clue to date. The most elaborately carved, particularly those with carving on framing as well as panels, are generally from the northern counties.

Knob or acorn finials to posts seem common to all of them. Some are entirely open, with a shaped and raised head board forming the only difference in the two ends; one of this type was used by James VI of Scotland.

The majority have hoods, as in Fig. III, but usually the hoods have solid panelled supporting wings. Actually two features of this cradle are unusual—the turned supporting columns and the horizontally divided back posts fitted with back flaps, so that the hood can be swung back. The lower back panel forms a pivoted door. The lunette above is carved with initials E.M.G. and date 1691.

This particular example has three knobs each side for fastening the coverlets, but some XVIIth-century cradles continue the earlier practice of holes for drawing through coverlet fastenings.

Although many panelled oak cradles made during the XVIth and early part of the XVIIth century must have continued in use after the Restoration, it would be surprising if those dated much later than 1660 were made for fashionable homes: probably cradles in wealthy homes followed the new designs of chairs and day beds and were framed in walnut, with the newly introduced cane panels and possibly carved and pierced cresting on hoods and rockers. This is only supposition, for I have neither seen nor found anyone who has seen a cradle congruous with fashionable furniture of the late XVIIth or early XVIIIth centuries.

There may be another reason: although fashions usually start at the top of society and work downwards, the baby's wicker basket seems to be an exception to that rule—an exception on which some light might be thrown by study of medical and social treatises of the XVIth and XVIIth centuries; for it may well be that infant mortality in peasant

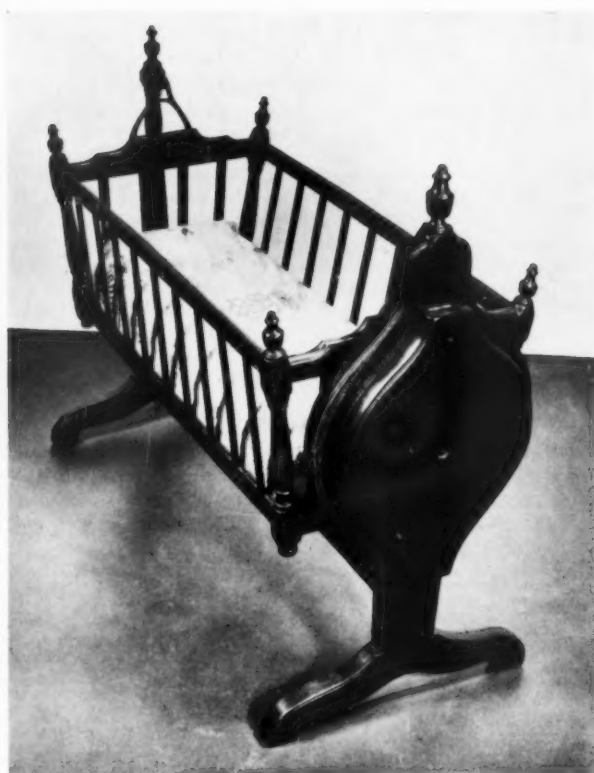


Fig. IV. The swing cradle or cot comes back into fashion. A mechanical clockwork swinger takes the place of the paid "rocker" in this example, made about 1803. By courtesy of the Victoria and Albert Museum (Crown copyright).

households was discovered to be not as terribly high as it undoubtedly was in the homes of wealthy merchants, yeomen and the nobility, who used box cradles, mostly with draught excluding but air denying solid hoods. Some people of standing were using baby baskets in the XVIth century. A painting, in the National Portrait Gallery, of Sir Henry Unton, soldier and diplomat, born about 1557, depicts scenes from his life, and shows him as a baby on his mother's lap, with a lined oval wicker baby basket at her side.

In inventories of substantially furnished homes of yeomen in Essex* are listed "Childs basketts" in 1676 and 1723. In the latter it may be significant of changing ideas that the "childs basket" is in the great parlour, whilst there is a child's cradle in the little parlour.

However, what is significant is that by the reign of George III we find that whilst the large State cradle, used for the important congratulatory visits of the Court to the lying-in chamber and on other State occasions, was an elaborate, fabric-covered edifice, with carved and gilded wood ornaments, the normal domestic cradles used by the Royal children were of wicker-work. Bills for the period October 10th, 1761, to October 10th, 1762, which would cover the preparations for the birth of the future George IV, show that £52 was paid to Katherine Naish, Joiner

"For a Large State Cradle with a Canopy Top and carved Ornaments to clip each Corner and round the bottom and top, and up the front of the Head with a Crown and Plume of Feathers for the Top, and Lions Heads at each end of the rockers, all Gilt in Burnish'd Gold and two pairs of neat chas'd Handles to ditto."

Bills also exist for crimson damask for covering the cradle, for its curtains and counterpane, white mantua for their linings, white "sattin" for the pillow and mattress cover and

* *Farm and Cottage Inventories of Mid-Essex, 1635-1749*. Edited by Francis W. Steer, F.R.Hist.S.

THE CRADLE

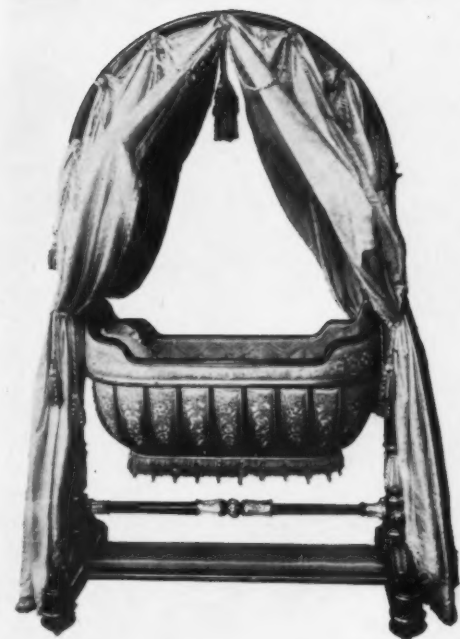


Fig. V. "Regency" feeling lingers in this swing cot, made to the order of Queen Victoria in 1840. The property of Her Majesty the Queen.

Photograph by courtesy of the Trustees, London Museum.



Fig. VI. The Victorians were not lacking in ideas for novel materials or shapes of cradles in the 1851 Exhibition. The "Victoria regia" cradle made of papier mâché by Jennens and Bettridge. (From an engraving in the *Art-Journal Catalogue*, 1851.)

cradle linings, etc. Finally, there is Vile and Cobb's bill for cutting and making up the various hangings, etc., lining the cradle and stuffing over the edges and covering the outside. In other words, this State cradle was not of gilded woodwork, as has sometimes been stated, but it had all structural parts covered with rich fabrics and was decorated with applied carved ornaments finished with burnished gold. It was also provided with a dust cover of crimson "lustring."

The wicker cradle prepared at the same time also had white "sattin" pillow-cases, mattress, casting quilt, etc., and Vile, the Royal cabinetmaker, was paid £1 15s.

"For 2 thick Mahogany Rockers to the Wicker Cradle with 4 Carv'd Roses to each Rocker and fastening them to the Cradle."

For a new Royal nursery set up in 1771, a bill from Katherine Naish reads

"For the Royal Nursery—New Room.

For a fine split Wicker Cradle with Mahogany Rockers and Carved Roses, etc. . . . £13 2.0."

So it looks as though Vile's design for rockers was copied by Naish for the second wicker cradle.

From the last quarter of the XVIIIth century have survived both swinging and rocking cradles of simple design, usually made of mahogany with caned or slatted panels. Judging by the number of each type still surviving, it seems that swinging cots gradually superseded rocker cradles in fashionable homes round about 1800. This is confirmed by a writer in 1832 who, after referring to the oldest surviving cradle (that illustrated in Fig. II) continues: "In short, that early cradle is of the self same form with the children's cots now made by the upholsterers and commonly used in our present nurseries. The cradle with rockers, which within recollection, was used in all families, is becoming obsolete, except in the dwellings of the poor. The late King George IV and his brothers and sisters, all the Royal family of George III, were rocked. The 'rocker' was a female officer of the household with a salary."

As swinging cots took the place of rocker cradles, an attempt was also made to replace paid "rockers" by mechanical swingers. Much thought must have been given to perfecting the device and so successful was it that it is surprising that it never seems to have become popular. Sheraton, in his

Cabinet Dictionary of 1803, describes it as a "Swing Crib-Bed," as made by William Hollinshed, Bedstead Maker, 56, King Street, Long Acre. The hygienic nature of this early XIXth-century mahogany cot and the delightful simplicity of the design are shown in Fig. IV. The bellows-shaped attachment at the end houses the clock spring working which swings the cradle for approximately 45 minutes at one winding. A small metal projection below the bottom rail, on each side, acts as a stop against the main rail connecting the two end posts.

A Regency feeling lingers in the cradle or swing cot shown in Fig. V, made to the order of Queen Victoria in 1840 for the Princess Royal and used for all the subsequent children. It was given to Queen Alexandra when she was Princess of Wales and, in due course, passed to Queen Mary, who used it for all her children. The mahogany framing is polished a rather harsh red, with the ornament gilded. The cradle, which is suspended from brass lyre end scrolls, is covered externally with panels of gold satin, embroidered with emblems of the rose, shamrock and thistle. The draperies of lime green silk, in a two-shade Regency stripe, embody a woven pattern; they are lined with silver and gold patterned damask; the cot is lined with lime green quilting of material similar to the draperies.

By 1851 cradles and swing cots were being made in every conceivable shape and material, suited or unsuited to a baby. One of the most amusing is the papier mâché cradle illustrated in Fig. VI, which was made by Jennens and Bettridge. Only the 1851 *Art Journal Catalogue* can describe it adequately. After detailing other exhibits of the same manufacturer, the catalogue continues, "We follow with the most novel and beautiful of the series of these manufacturers' works. The 'Victoria Regia Cot,' designed by Mr. J. Bell, the eminent sculptor. The body of the cot is nautilus shaped; it is of a dark tint, upon which is richly emblazoned the rose, nightshade and poppy. The flowers of the *Victoria regia* decorate the base, and gracefully curve over the cot as supports for the curtain. The entire fittings are sumptuous in character but in the best possible taste." The last six words have a somewhat familiar ring, reminiscent of the "blurb" so often used to-day by the self-appointed arbiters of taste, when introducing their latest masterpieces of art.



Fig. 1. Christmas Dinner on the heights before Sebastopol—The Grenadier Guards. Coloured Lithograph by J. A. Vinter after W. Simpson. 1855. Courtesy the Parker Gallery.

CHRISTMAS PRINTS

BY MARY SORRELL

THE very thought of Christmas conjures up a multitude of delights that pass as a procession of pictures over the screen of the mind's eye. Religious, mystic, joyous and pagan ceremonies associated with this time of the year have provided artists of many centuries and lands with a wealth of material. The ideal snow-blanketed landscapes and icy lakes reproduced on these pages leave us in no doubt as to the weather that we expect, nor of the sports so many enjoy. Feasting is one of the pleasantest occupations of Christmas Day, and these gallant Grenadier Guards are making the most of their Christmas dinner, as well they deserve to do before their courageous siege of Sebastopol. It may be noticed that some of the officers are wearing what were probably the original Balaclava helmets, so popular with airmen during the last war. Sitting around the table under the folds of the Union Jack, each figure is a portrait of a particular individual, and it is interesting to see the type of uniform worn during the Crimean War. Even under cover all the soldiers are wearing their greatcoats, one of which is fur-lined, and their Christmas dinner was much the same as ours to-day—ham, turkey, mince-pies and wine. "The Charge of the Light Brigade," that stirring poem, more infamous than famous to contemporary ears, was indeed written by Tennyson to commemorate the British soldiers' pluck in the battle for Sebastopol. William Simpson, an Official War Artist, made the original painting, and the coloured lithograph by J. A. Vinter belongs to a series entitled "A Seat of War in the East," and is typical of the period. It was published in 1855.

From this table we turn to a quite different scene of Christmas fun. Here are two prints of skaters whose gaiety almost invites us to join them. The coloured aquatint by Edy from an etching by Tookey was made

after the painting of Julius Caesar Ibbetson, and its fascination lies in the fact that it is a view of Hyde Park from the sluice at the east end, and what appear to be mountains folding over the horizon are really massive trees! The lively interlude enhanced by the bright opaque colours of the costumes in their silvery setting is tempered with a spirit of happiness, and has a touch of Breughel about the composition. Those three gossiping ladies standing on the bank seem not to notice that the smart young man in his wasp-striped waistcoat is doing his utmost to attract their attention. To the left the triangle of men complements the women, and on the right-hand side we see a reveller having his skate fitted. When we think that this picture was painted during the life of stage coaches, and when fashion had reached the peak of exaggeration with hooped petticoats and stuffing, it makes one wonder how the fair sex ever managed to travel by road in any vehicle whatsoever!

Julius Caesar Ibbetson, the painter, was born at Scarborough in 1750. One of a number of topographical artists of the XVIIIth and XIXth centuries, he first exhibited at the Royal Academy in 1785, and three years later was offered work in Colonel Cathcart's embassy to China. It was during this voyage that he made so many drawings, but being an unsuccessful business man he sold few on his return, and more than once found himself in harassing financial straits. He was a drinking companion of George Morland, and is best remembered for his landscapes with figures and cattle. Many were engraved and aquatinted by himself.

The second skating print, entitled "January," is partly etched and partly aquatinted, and looks, in colour, rather like a pen and wash drawing. Its clarity and lightness, and the atmospheric feeling of a cold nip in the air, tell of an

CHRISTMAS PRINTS



Fig. II. A View of Hyde Park from the Sluice at the East End. Dated 1787. Coloured Aquatint. Courtesy Frank T. Sabin.

idyllic Christmas morning. From the hand of an unknown artist, the print was published by Belch in 1826, and is evidently one of a series of plates representing the months of the year. Charming in calligraphic line, and in the humorous character of the two skittish dandies clad most elegantly, and showing off the figure eight before the two admiring girls standing beneath a bough of icicles, it is a pleasant little frivolity in a few pale tones of mushroom and blue. Curious, too, are the wide brims curling upwards of those polished top hats, not of course forgetting the essential manipulation of a cane as part of a dandical outfit! This scene might possibly be set on the Serpentine.

Although the pretty country maiden in the painting, "Winter" (Fig. IV, p. 160), moves with a Dickensian wistfulness, she belongs to an earlier age, and was, perhaps, the wife of the painter James Ward, and sister of George Morland. A

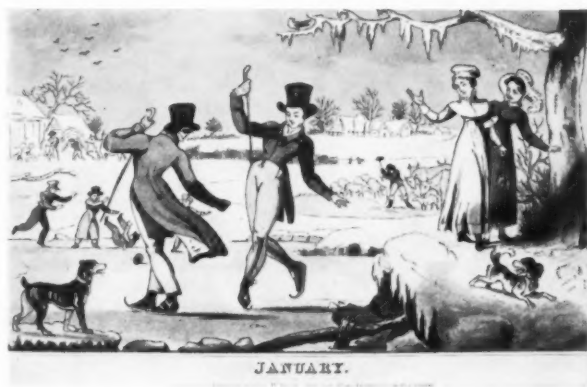


Fig. III. January. Partly etched, partly aquatinted. Published by W. Belch. Courtesy Frank T. Sabin.

fine mezzotint, this was engraved on copper by the artist's brother William, and is extremely rare. It is very beautifully coloured, which adds considerable value, and it has a certain sense of weight that gives the print the richness of an oil painting, especially in the deep plum-blue of the coat, and in the milk-chocolate toned dress beneath. A chill air has blanched the young girl's cheeks to a porcelain patina, and she parts her lips slightly as though about to speak to some unseen person, and to give them a Christmas gift from her basket. Those layers of clothes are blown fiercely by a blustering wind, but one knows that before long, her mission ended, she will reach home, to the welcoming sight of a yule log blazing in the open hearth, and the comforting drink of a hot rum punch! The black-and-white reproduction fails in its justice to the soft warm quality of the mezzotint, a type of engraving that was practised three centuries ago by Ludwig von Siegen, and was much used in the late XVIIIth and XIXth centuries. James Ward, who painted "Winter," was born in London in 1769, and while still a child he began to study engraving with John Raphael Smith. Later he became apprenticed to his own brother William and at the same time he began to paint. Success came quickly, and by the time he was twenty-one his work was quite mature and rather under the influence of Morland. He then painted domestic scenes, but during middle life he specialised in animals, and is best known for those subjects. Occasionally he and his brother worked in stipple, but chiefly in mezzotint. This method differs from all other intaglio processes, since the artist works from black to white, and in the last stages he produces a luscious velvety black which is ideal for dress materials and the like. Some excellent mezzotints after Constable's landscapes were engraved by David Lucas, who found the rich medium a fine interpreter of Nature's profuse textures; and Turner used both etching and aquatint.



Fig. V. Snipe Shooting. Colour Stipple Engraving by C. Catton after G. Morland. Published by T. Smith, 1789. Courtesy the Parker Gallery.

As the Ward brothers are both linked by marriage to George Morland, the print reproduced in colour entitled "Snipe Shooting," by himself, falls naturally into place beside them. A fine example of stipple engraving printed in colour by Catton, it was published in 1789. As a Christmas sport, snipe shooting may possibly be derived from the custom of the "hunting of the wren," a kind of sacrificial pagan festivity that has now died out in England. But the snipe is so dissimilar from that most miniature of birds, the wren; it possesses a long straight bill, and frequents marshes as the artist portrays in his picture. George Morland was somewhat of a child prodigy, exhibiting at the Royal Academy when only seven years old. He loved to roam the countryside painting landscapes and those friendly interiors of stables, but the dealers induced him to pander to popular taste, and the rustics led him to the alehouses. Nevertheless, despite his dissipation he produced 4,000 paintings, and even more drawings, and died, alas, in a debtors' prison at the early age of forty-one. A sad story indeed to contemplate when we look at this exquisite work. Most of his best-known paintings were engraved, and the gentle pastoral shades of this stipple engraving give it the appearance of a water-colour. Stippling, a process whereby a tool engraves dots in the place of lines, was first used by Jean Charles François (1717-69), and much skill is required, as Catton shows in this reproduction, to grade the strength and depths of the dots in order to obtain such delicate chiaroscuro.

Its peaceful lyricism could not possibly be further removed from the noisy departure of the Royal Mail Ship *Britannia* leaving her dock at East Boston on February 3, 1844, except that this scene, too, is clothed in Christmas weather, but the content is very different. *Britannia*, together with three other ships, ran a fortnightly service



Fig. IV. Winter. Painted by J. Ward. Engraved by Wm. Ward. Published 1795. Courtesy Frank T. Sabin.

CHRISTMAS PRINTS

Fig. VI. First Cunard paddler *Britannia*. Colour Lithograph by A. de Vaudricourt, after J. C. King. Published 1844.
Courtesy the Parker Gallery.



Fig. VII. View of the Thames off Three Cranes Wharf, when frozen, Monday January 31st to Saturday February 5th, 1814. Aquatint.

Courtesy Frank T. Sabin.

between Liverpool, Halifax and Boston, and she was the first to sail out of Liverpool, in 1830, carrying 115 passengers and 225 tons of cargo, thus inaugurating the initial regular steamship mail service across the Atlantic. What is particularly interesting about this picture is the fact that in 1844 Boston suffered a terribly severe winter, freezing *Britannia* as a prisoner in the harbour. So the citizens, at their own expense, liberated her by cutting a canal seven miles long and one hundred feet wide through the ice, and here we see them standing in groups waving excitedly as she steams slowly away. As a coloured lithograph by A. de Vaudricourt, from a sketch after J. C. King, the print is rare, and was said to have been suppressed in Boston as a bad advertisement for the port! All the same, when *Britannia* arrived back from her maiden voyage with Samuel Cunard on board he was widely fêted, and in the space of a week received a thousand invitations to dinner! In those days, when there were no refrigerators, the ship carried a live cow to provide milk for the passengers. If you examine the reproduction through a magnifying glass, you will notice the tremendous amount of activity, especially on the other side of the canal.

The last print also tells an account of a great freeze round about Christmas, but this time over the Thames, and in the picture chosen we see the river with Three Cranes

Wharf to the left, and London Bridge almost spanning the sky. Painted by an unknown artist, "Frost Fair on the Thames" is aquatinted, partly printed and partly hand coloured, and was published in the early XIXth century. Emphasis on mass rather than on the linear quality of the work can be traced in the broad hillocks of snow and ice, and the general impression of busy-ness dwindling away into the far distance. The Thames must have presented a most extraordinary sight, for on February 1st, 1814 (the coldest month over Britain during the past two centuries), it was completely frozen between Blackfriars and London Bridge, and a Frost Fair was held on the rough ice, which in some places was several feet thick. Hundreds of townsfolk made merry, setting up their booths containing such side-shows as skittle alleys, table games, and, of course, refreshments; but "publicans and spirit dealers were most in request." Suffused pearly nut-brown pinks and blues with greenish shadows colour the aquatint—a medium much in vogue for English book illustration and made fashionable by Paul Sandby, the water-colourist.

In those more leisurely days photography as yet had not been invented, so the debt owing to the originators of engraving in its varying processes is immeasurable, for it enabled a world-wide public to become familiar with the works of a great company of artists.

ENGLISH POTTERY WITH CHRISTMAS ASSOCIATIONS

BY REGINALD G. HAGGAR



Fig. I. Loving Cup. White Salt-glazed Stoneware decorated with "Scratch Blue" ornament and initials "RSB 1761." Staffordshire. (Mrs. Frank Nagington Collection.)

THE festival of Christmas is essentially one of conviviality. Although fixed by the calendar for December 25th the festival has tended to spread in both directions: the season is prolonged by anticipation and nostalgia. Old Tusser thought the Christmas festivities should end on December 31st; others regarded Twelfth Night as ringing down the curtain on the season of merriment; some, loth to forget its pleasures, continued the Christmas festival until Candlemas (February 2nd).

The tendency in our age is to iron out the distinctions between the festivals, so that much of the old ritual and folklore is lost. Who to-day thinks much about Boxing Day, or could offer any clue to its origin? In the New World the great turkey dish may come into its own, but there is, in the Old World, little left to remind us of the uniqueness of Christmas.

The old folklore authorities, Brand and Hone, tell us a lot about the habit of Wassailing. The term itself, once merely a greeting of good health, seems in the course of time to have degenerated. Milton, for example, spoke of the "swilled insolence" of wassailers, thus implying that wassailing was synonymous with riotous self-indulgence. But originally wassailing was an essential part of a fertility rite, and was entered into, certainly with some abandon, but also in all earnestness. Herrick wrote of wassailing the trees and cattle to ensure good crops or to induce fertility.

In the West Country it was customary on Twelfth Night for people to go into the orchards with a large bowl or milk pan filled with cider and roasted apples. Each member of the company, in turn, taking a "cloam" cup, filled it and

drank deep, throwing the dregs of apple at the trees while uttering a rhymed charm:

Health to thee, good apple-tree,
Well to bear, pocket-fulls, hat-fulls,
Peck-fulls, bushel-bag-fulls.

The custom was widespread. In Yorkshire the Twelfth Night supper ended with the Wassail Bowl from which every person partook of a roasted apple, and drank to the company. In Cumberland, too, the night ended with "lobscouse" and "ponsondie."*

But Wassailing was not confined to Twelfth Night. It was enjoyed on New Year's Eve and Day when the Wassail Bowl was carried from door to door with much merriment and song. It was customary also at Christmas. Staffordshire had its own Wassailing song.

Hone describes the Wassail Bowl as a two-handled loving cup which was passed from hand to hand, clockwise, until the circle was completed. Here then is the use of the great quaffing goblets and loving-cups made by the Staffordshire potters. Quite obviously these were not made for common use. Their very size and fragility suggests a ceremonial occasion and ritual significance.

The great two-handled Staffordshire salt-glazed bowl in the collection of Mrs. Frank Nagington (Fig. I) is a piece of exceptional size and quality. Its bell shape is supported by a finely ribbed or moulded foot and the "scratch blue" ornament is splendidly spaced in two zones, one free, the other conventional, thus combining elements of stability and move-

*"Lobscouse" consisted of beef, potatoes and onions fried together. "Ponsondie" was a blend of ale, sugar, nutmeg and "lambs-wool" or roasted apples.



Fig. II. (a) 2-Handled Loving Cup. White Salt-glazed Stoneware with "Scratch Blue" decoration. 4½ in. high. 5-in. diameter. Staffordshire, c. 1750. (b) 2-Handled Loving Cup. White Salt-glazed Stoneware with "Scratch Blue" decoration, dated "E.B. 1754." 7 in. high; 9 in. diameter. Staffordshire.

ment. Enclosed within a free cartouche formed in the ornament are the initials R^SB and the date 1761. This important piece was discovered in a cottage in the moorland town of Leek many years ago.

Figs. IIa and IIb show how this basic shape was varied by the use of incised ribbing, by variations in the treatment of the handles, and by foot mouldings. The smaller piece is given importance by exaggeration of the parts. The decorative treatment of the bowl dated "E. B. 1754" is attractively loose and irregular, while on the smaller cup the ornament meanders round the vessel in a very casual but pleasing manner.

In the Schreiber Collection, Victoria and Albert Museum, there is a fine but rather more flaring loving-cup, undated, which is freely incised with birds amidst foliage and flowers. This, too, is a two-zoned piece, with carefully spaced lines,



Fig. III. Delftware Posset Pot: 8½ in. high. 5½-in. diameter at opening. Coloured in blue, red, yellow and dull turquoise. Bristol.

finished with a repeating "wave" motif not unlike that on the inner surface of Mrs. Nagington's piece. It is worthwhile to compare these typical bell-shaped examples with the more austere undecorated "thistle"-shaped cup in the British Museum incised "Mary Cowdal of Frolsworth 1750."

Posset has been described as a mixture of hot ale, milk, sugar, spices, and small slices of bread, toast, or oat-cake. It was said to have been the common beverage for supper on Christmas Eve in Staffordshire and Derbyshire, but must have enjoyed a more widespread popularity, for posset-pots of various forms were made by the Lambeth and Bristol Delftware potters, by the slipware craftsmen of Kent and Hampshire, as well as by Staffordshire potters.

One may doubt whether posset was entirely restricted to Christmas since it was regarded as an infallible cure for colds and other ailments, and was considered a rare delicacy.

The posset-pot, then, had a ritual significance which almost ensured its preservation and safe-keeping. In shape it varied from a severe straight-sided vessel with small loop-handles to pieces of generous curvature and fantastic baroque silhouette. Sometimes it was footed, and almost invariably covered by a domed or slanting lid crowned with a knob of more or less elaboration. Some posset-pots had a little spout from which to imbibe the precious fluid.

The Bristol Delftware posset-pot (Fig. III) is a good example of English baroque form, decorated with a restricted palette of colours, dominated by blue and red. It combines a free but restrained curvature with an attractive all-over distribution of pattern and colour, and, indeed, is a charming piece. Much of its artistic quality is due to the panelling formed by the spout and handles, and the zoning of its surface—foot, globular body, neck, cover, and knob. The birds and large flowers are effective punctuations of the ornament.

Figs. IVa and IVb are characteristic early Staffordshire slipware posset-pots—the one straight-sided, the other of the familiar cup shape. Both are decorated with the "tulip" motif and lettered THE . BEST . IS . NOT . TOO . GOOD . FOR . YOU.

The cup-shaped specimen has also the name of the potter or recipient—ROBBORT WOOD—and it is worth recording



Fig. IV. (a) Straight-sided Posset Pot with Slip with Tulip motif. Lettered THE . BEST . IS . NOT . TOO . GOOD . FOR . YOU, and initials I.B. (Isaac Ball?) and R.F. (Ralph Fletcher?). 1696. Staffordshire. 5½ in. high, 8½ in. diameter. (b) Cup-shaped Posset Pot lettered in Slip, THE . BEST . IS . NOT . TOO . GOOD . FOR . YOU : ROBBOT WOOD. 7½ in. high, 9½ in. diameter. Staffordshire, c. 1700. (Robert Wood died 1717.)

that a Robert Wood, father of Isa Wood, the salt-glaze potter, was working in Burslem in the closing years of the XVIIIth century. Robert Wood, in fact, died in 1717.

The low straight-sided piece has the initials I.B. on one side and R.F. on the other; and it is dated 1696. The initials I.B. alone, or in combination with others, occurs on posset-pots, jugs, and cups, decorated with coloured slips, with sufficient frequency perhaps to warrant the assumption that they are those of the maker. Who was I.B.?

It is possible that I.B. was one of the Ball Family of Burslem. An Izaac Ball is listed in the Tunstall Court Rolls, 1671, and may be the person concerned. His son could have produced the marked pieces with these initials, for he was also named Isaac, and was listed in the Wedgwood MSS. as potting at the south-west of the town, and making earthenware to the approximate value of £4 per week about 1710-1715. Isaac Ball, son of Isaac and Sarah Ball, was christened at Burslem in 1669 and married at Stoke Church, December 24th, 1696, to Sarah Edge of Burslem. They had numerous issue.

The other initials, R.F. and W.S., frequently found in association with I.B. may be those of partners or associates. A Ralph and Richard Fletcher are listed among inhabitants of Burslem in 1671. Wedgwood's list of potters working in Burslem in the early years of the XVIIIth century mentions a William Simson as making earthenware of an unknown type at Stocks to the value of £3 per week.

From posset-pots to tygs is but a short step, for both are quite obviously drinking vessels, although the latter were probably in more common use. The examples illustrated were made at Wrotham in Kent, where a slipware industry flourished for over a century. Figs. Va and Vb are dated 1653 and 1636 respectively. The earlier piece is more satisfying because of the balance between the decorative features and the strongly coloured ground. The white pads form panels enclosing the initials I.L. and T.P.E. The other example of Wrotham slipware is almost identical in shape

yet quite different in effect. It is decorated with heraldic devices, the initials G.R. (George Richardson the potter, who died in 1687), and a rather excessive amount of "jewelling." The later Wrotham slipware potters seem to have lost all sense of restraint.

Drinking nearly always leads to excess, and excess engenders a feeling of display. The puzzle-jug and fuddling-cup are brought into play. It is said that even those common old-time wedding gifts, slipware cradles, were used for drinking purposes. But while there is no telling what a man may attempt to do when "in his cups" he would need more than a little skill to master the big saw-edged cradle (Fig. VIb).

The cradles themselves are so attractive that one is glad



Fig. V. (a) Slipware Tyg. 6½ in. high. Initials of George Richardson, potter, and date 1653. Wrotham, Kent. (b) Slipware Tyg. 6½ in. high. Initials I.L. and T.P.E., date 1636. Wrotham, Kent.

ENGLISH POTTERY WITH CHRISTMAS ASSOCIATIONS

Fig. VI. (a) Light on Dark Slipware Cradle decorated with a head growing from a stalk and floral motifs. 9 in. long. Staffordshire. Mid-VIIIth century. (b) Cream and Brown Slipware. 11 in. long. Twisted rope handles. Saw or tooth edge. Dated 1839: Staffordshire. (c) Light on dark Slipware Cradle, made by Ralph Shaw of Cobridge Gate, 1740. 10½ in. long.

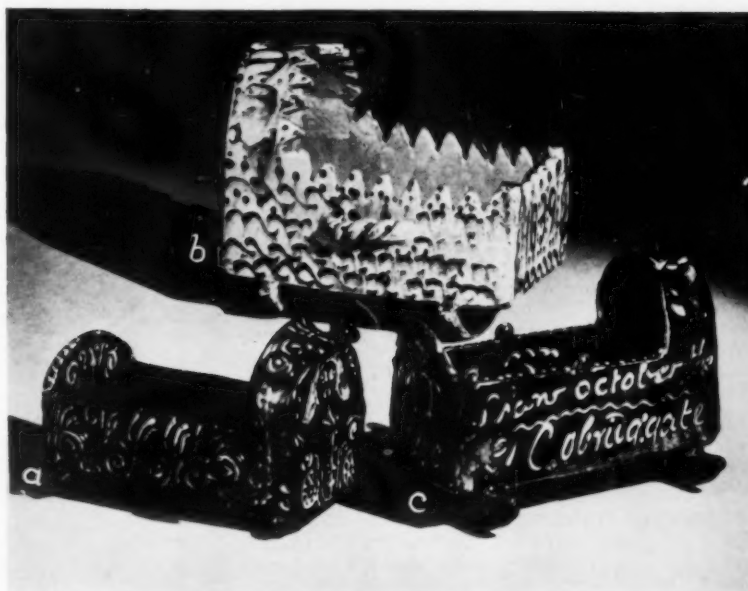


Fig. VII. (a) Hen and Chickens Money Box. Slipware. 5½ in. high. Burton-in-Lonsdale. c. 1840. (b) Hen and Chickens Money Box. Slipware. Yorkshire. XIXth century. 7½ in. high. (c) Nottingham Salt-glaze Stoneware Money Box. 6 in. high. Dated 1791. (d) Penny Bank. Earthenware painted in blue and brown. 3½ in. high. Uncertain origin. (e) 2-Tier Money Box. Made at Belper, Derbyshire, 1834. 6½ in. high. (f) Staffordshire Slipware Money Box decorated with crosses and "jewelling." 3½ in. high. XVIIIth century.



of an excuse to bring them in. They were made over a long period of time, from the closing years of the XVIIth century until well into the age of Queen Victoria. Fig. VIb is dated 1839. Fig. VIc is a particularly interesting specimen because in addition to the initials M.T. and the date 1740 on the foot of the cradle (the head is decorated with a bird) the two sides are inscribed with the name of the potter "Made by Ralph Shaw October the 31 Cobridg:gate." Ralph Shaw was the litigious person mentioned by Simeon Shaw in his well-known *History of the Staffordshire Potteries*. The parish registers of Burslem confirm that Ralph and Katherine Shaw were living at Cobridge Gate in the 1740's.

Boxing Day used to be exact tribute from the householder when the apprentice came with his box for the Christmas tip. The "Christmas Box" is less common now than formerly (the well-springs of charity are drying up) and the "Christmas earthen boxes of the apprentices" are now to be seen only in museums and the cabinets of collectors. Those which survive remind us of good customs—the joy of giving, and the value of thrift.

Few money boxes have survived, partly from the fragile nature of the article, but more particularly because it was necessary to break these earthen thrift boxes to extract the contents. Hence the use of the pottery money box as a figure of speech for an avaricious and mean-spirited person "apt to take in money, but restores none till he be broken like a potter's vessell into many shares."

Those which have survived are so various in shape as to deserve a brief note. The six small pieces illustrated were made at different dates and factories. Fig. VIIa is a typical "hen and chickens" money box, which Mr. Bemrose attributes to the factory at Burton-in-Lonsdale.* It is a late example of mid-XIXth century date, and serves to show how the slipware tradition survived into Victorian days. Fig. VIIb is a rather better example of Yorkshire origin with a more refined use of slip, and rather cleverly shaped chickens formed by deftly pinching the clay between finger and thumb. The bird which crowns this piece is skilfully stylised. The "hen and chickens" motif was

apparently symbolical of Providence, being an interpretation of a reference in St. Matthew's Gospel. Fig. VIIc is a lustrous brown stoneware box of Nottingham manufacture, incised with starry and foliated tree devices, and incised with the following inscription "John & Ann Sandham January ye 5 1791 J. A. S." The little "penny bank" (Fig. VIId) in the form of a house, is a type common to factories in Staffordshire, Yorkshire and Scotland. It is decorated in blue with a brown tree painted upon the ends. The two-tier money-box was made at Belper and is inscribed "Hannah Sanders Belper Janry 7th 1834." The round box is the oldest type recorded. It is decorated with "jewels" and crosses in white slip, and is of Staffordshire make and late XVIIIth-century date.

* Geoffrey Bemrose—19th Century English Pottery and Porcelain, 1952, plate 5a.

Figs. II—VII are by courtesy of the Stoke-on-Trent Museum and Art Gallery, Hanley.

PICASSO

BY ERIC NEWTON

PABLO RUIZ was born in Malaga on the Mediterranean coast of Spain on October 25th, 1881. It was on the occasion of his first exhibition in Barcelona in 1897 that he took his mother's name, or, rather, added it to his own and became Pablo Ruiz Picasso.

At the time of Pablo's birth his father was an art teacher in Malaga; later the family moved to Barcelona. The boy was encouraged to be an artist by his parents, and his earliest surviving works are school-of-art drawings of considerable competence, and academic portraits of beggars, sombre, completely realistic and manifestly derived from the Spanish tenebrist school of the XVIIth century, but remarkable only because they were the work of a boy of fourteen.

That same precocity enabled him, before he was twenty, to produce book illustrations in the manner of Steinlen and paintings in the manner of Lautrec—not slavish imitations, but pastiches with a touch of heightened drama for which his Spanish blood was undoubtedly responsible. But Spanish blood and Spanish temperament had to be quickened by contact with the lively, experimental atmosphere of Paris before Picasso could become a dynamic power in the art world, a leader rather than a follower. His first visit to Paris was in 1900, though it was not till five years later that he settled there and at once made a circle of friends who tended to be poets and writers rather than painters.

It was during those five years that Picasso began to establish himself as an artist of considerable originality, though he was not yet what the world acknowledges him to have been since the year 1906—the leader and instigator of almost every one of the manifold experiments which are cumulatively known as "modern" art. Between 1902 and 1906 he was evolving that attenuated, melancholy style, occasionally tinged with an exaggerated pathos, known, because of his deliberately restricted colour schemes, as his "blue" and "pink" periods. Slender figures of circus folk, starved



Fig. I. Portrait of Picasso's sister, aged 14. Painted in Barcelona, 1898. Pastel, 16½ × 11¼ in. Courtesy O'Hana Gallery.

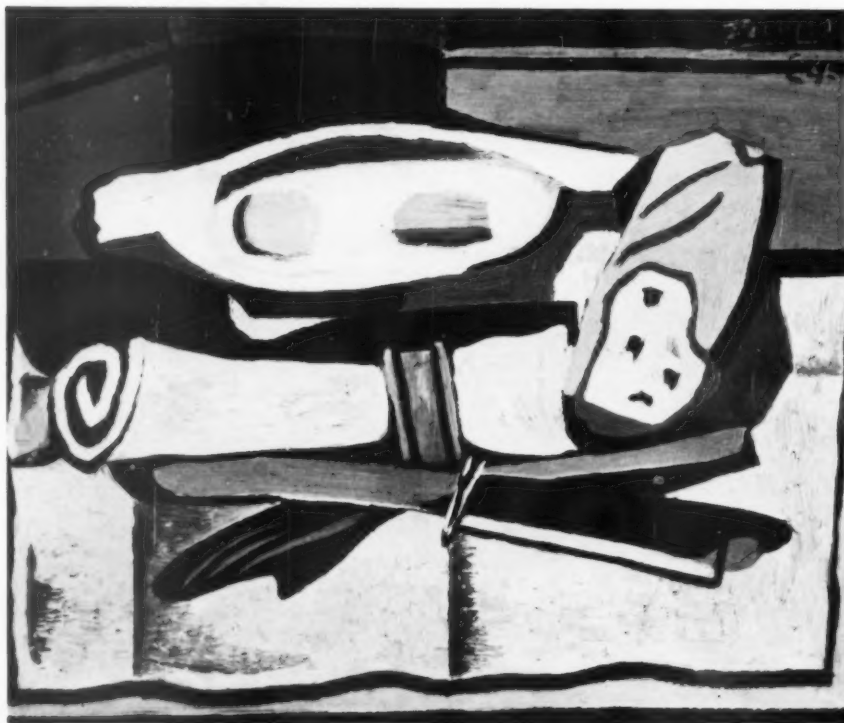


Fig. II. Les Deux Oeufs. 1924. Oil, 12 × 16 in. Courtesy the Redfern Gallery.



Fig. III. *La Lecture*. 1934. Oil, 31 x 25 1/2 in. Courtesy Marlborough Fine Art, Ltd.

beggars, sad-faced women, appear in these excessively sensitive works. But in 1907 the first violently revolutionary canvas appeared—the “*Demoiselles d’Avignon*”—now in the Museum of Modern Art in New York.

It is in itself a painting of astonishing vitality and power, but it is also a landmark in the history of painting, and if one were asked in what year “modern” art, in the semi-historical sense in which it is now used, was born, the reply would be “in 1907.” Yet the “*Demoiselles d’Avignon*,” for all its rejection of a six-centuries-old tradition, contains echoes of Cézanne, el Greco, Iberian carvings and Negro sculpture. What makes it an epoch-making picture in the literal sense of the word, as well as a daring one, is Picasso’s rejection of accepted standards of human beauty and painterly naturalism. Despite these rejections, its composition is as firm and classic as a Poussin, but as an early indication of Picasso’s own creative processes it is extremely significant.



Fig. V. *Studies of Heads*. 1903. Pastel, 5 1/2 x 7 1/2 in. Courtesy O’Hana Gallery.



Fig. IV. *Femme dans un Fauteuil*. 1935. Oil, 51 x 38 in. Courtesy Marlborough Fine Art, Ltd.

In 1906, as he himself has told us, Picasso “discovered” Negro sculpture. That is to say, he suddenly realised that a type of art that had not been thought of as interesting and had therefore not been understood by his contemporaries, could be used as an inspiration, and that its forms, colours, and, indeed, its essential flavour could be incorporated into his own work without in any way destroying it. Picasso has always been the most active assimilator of artistic ideas, and therefore the most prolific inventor of artistic styles in the history of painting and sculpture. He has been both blamed and praised for his versatility, yet both praise and blame are equally pointless. It is certainly possible, within reasonable limits, to draw up a list of his successive stylistic phases and to give to each one of them a name and a date, but the important thing to recognise is not his extraordinary habit of making artistic discoveries, but his ability to draw new strength from each of them in turn. Most artists who borrow from their predecessors lose something of their own personality when they wear the borrowed finery. Picasso never disguises himself. He assimilates the new idea but remains himself, a technician in an enormous variety of media, a master of oil paint, water-colour, sculpture, etching, engraving, lithograph and aquatint, and a corresponding range of emotional moods from extreme tenderness to extreme violence, and of styles from barbaric primitivism to *fin-de-siècle* sophistication.

Once this rare power of Picasso’s to digest rather than to borrow has been realised, it is useful to draw up a chronological list of his main stylistic periods, their sources and their approximate dates. Yet throughout his protean career he has never clung rigidly to the style of the moment if he found that it interfered with the expression of some momentary mood or some special commission.

After the delicacy of the “blue” and the “pink periods” (1902–6), the “*Demoiselles d’Avignon*” ushers in, after a brief “Negro period” (1908–9), fully fledged Cubism (1909–12). The splitting up of forms into planes that interlock with each other in order to emphasise structure certainly derived from Cézanne. Both Braque and Juan



Fig. VI. *Le Repas Frugal*. 1905. Etching, 18 x 14½ in.
Courtesy Gimpel fils.

Gris joined with Picasso in carrying this experiment to its utmost limits. In doing so they produced pictures which acted as a purge to the type of Impressionist painting that took no account of structure.

Extreme Cubism was followed by a phase in which "collage"—the application of printed newspaper and patterned wallpaper to the canvas—was used by Picasso and Gris.

The collages of 1912-13 gradually became richer and more crowded in pattern, and were varied by actual three-dimensional "constructions." And at the same time—about 1914—a more fanciful and even rococo note appeared.

Suddenly, in 1915, Picasso abandoned Cubism, produced a few drawings of a painstakingly documentary character, and in 1917, as a result of a meeting with Diaghilev in Rome, he made the designs for the ballet *Parade*, in which the drop-curtain was painted with a heavy, elaborate realism and the



Fig. VII. *Salome*. 1905. Etching. Courtesy the Redfern Gallery.

costumes were bold and gay. After this, a strange mixture of styles appear in rapid succession, as though the artist had found himself at a cross-roads and was undecided as to which of the alternatives to pursue. Drawings of an almost neo-classic smoothness, others equally elegant but more mannered, a realistic portrait, a half-Cubist half-abstract "Harlequin" belong to 1918. The alternation of abstract and neo-classic continues until in 1920 a series of purely classic compositions, with ponderous nudes and Raphael-esque tricks of composition, seems to provide a moment of stability.

The moment passes; 1921 produces a series of wonderfully rich tapestry-like paintings, in which figures—musicians playing stylised instruments—are violently distorted into angular shapes. The classic nudes reappear in 1923, and then in 1924 another set of abstract still-lives, including that major masterpiece, the "Tapis Rouge." The pattern becomes richer still, and more emphatic. A restless phase, in which angles give place to wild curves, can be seen in 1927. The following years are marked by furious distortions of the human frame, which is sometimes translated into monsters



Fig. VIII. *Femme nue*. 1909. Oil, 36 x 28½ in.
Courtesy Lefevre Gallery.



Fig. IX. *Femme nue assise*. 1908. Oil, 28½ x 23½ in.
Courtesy Lefevre Gallery.

Fig. X. The Flower Seller. 1901. Oil, 14 x 21 in. Courtesy the Glasgow Art Gallery.



painted in realistic grisaille as though they were sculpture. These give place, in 1932, to pictures whose curves are more opulent and flowing and whose colours, separated by strong black lines, seem to derive from medieval stained glass.

One could continue to describe in detail the sequence of stylistic experiments, but with each change the sequence becomes more confused, and echoes of previous experiments recur with increasing frequency, making the pattern less logical. What has actually happened, I believe, as Picasso has enlarged his vocabulary of form with each new venture, is that he has felt free to return to whatever style will best suit his emotional purpose of the moment, or even the subject that obsesses him, just as a poet will gravitate to the metre most appropriate to his mood.

When, for example, in 1937, he wished to express his feelings about Fascist Spain, he evolved a mordant, etched line exactly adapted to savage satire. And when he came to paint the big "Guernica" panel for the Spanish pavilion in the Paris Exhibition, he managed to paint, with almost hysterical indignation, symbols of suffering and to bind them together with a flat pattern that was classic in its formal stability.

During the war, without trying to paint subjects connected with warfare, he found it possible to discover in a portrait or a still life—a bunch of leeks, a candle, a skull, a saucepan on a table—the very rhythms that would give the desired sense of hope defeated, freedom thwarted. Londoners will remember how, when after the end of the second world war these wartime paintings were exhibited at the Victoria and Albert Museum, English susceptibilities were shocked by the daring distortions, mistaking them for mere wilfulness or a desire to scandalise. Whereas the artist himself, innocently assuming that the language of paint could be read and understood as easily in England as the language of words, remarked to the present writer during a conversation in Paris in 1945, "J'ai choisi les plus vitrioliques." He had chosen these tortured works for no other reason than to make Englishmen realise the sufferings of wartime France.

In his etched illustrations to Buffon's *Natural History*, the character of each animal is underlined not merely by the descriptiveness of the drawing, but by the inventive

rhythms of the drawing itself. In the series of lithographs of nymphs and centaurs done in the Midi there is a mood of Theocritan innocence. These playful little lyrics contain the essence of pastoral paganism.

In the last few years Picasso has produced little that is new. It was hardly to be expected that the fury of creativeness that characterised his middle years could continue unabated after his seventieth year. His well-known experiments in decorative pottery at Vallouris, where he now spends most of his time, are surprising of their kind, but they will hardly be counted among his most important works.

Picasso has become a legend in his own lifetime, not on the strength of his personality or appearance, but because of his paintings, and his not inconsiderable contribution to sculpture and near-sculpture. It has been said that he is a dangerous influence, that his immense vitality coupled with his extraordinary inventiveness has given less gifted painters the illusion that traditions can easily be broken and should be broken if the artist feels the need for new forms of expression.

It is certainly true that his influence has been felt throughout Europe and America, that he has freed modern painting and sculpture from many of the conventions on which pre-Picassian painting used to depend. It is true that a host of artists who have fallen under his influence have neither the vitality nor the self-discipline necessary to make use of that freedom. The same could be said of Giotto, who left behind him a host of imitators but no rivals. For that neither Giotto nor Picasso is to blame.

On the other hand, though Picasso has been extravagantly praised by his admirers, I think he has often been praised for the wrong reasons. Like Giotto, he has had the courage to reveal to his successors a set of new possibilities which no painter before him had ever envisaged. That does not mean that he has explored or exploited all those possibilities. No man can both open up a new route to an old destination and exhaust the possibilities of the new route. Just as Giotto opened up the way to Masaccio and Masaccio paved the way for Michelangelo, so Picasso is even now preparing the way for artists yet unborn. He is the most courageous painter of our day, but he is also in many ways a primitive. Other artists will use the styles he has invented. His own fame will rest on the use he had made of those styles. The best of his work, in each of its phases, is unforgettable.

THE VIRGIN AND CHILD IN POTTERY AND PORCELAIN

BY GEORGE SAVAGE



Fig. 1. Madonna and Child. Chelsea. C. 1755.

THE Festival of Christmas is of great antiquity—much older than its present significance would suggest. December 21st is the day on which the sun appears to recede farthest from the Northern Hemisphere, but the early peoples—often no mean astronomers—probably selected the twenty-fifth day of the month as the one on which movement towards lengthening hours of daylight could first be perceived with certainty.

The selection of this day as the one appropriate upon which to celebrate the birth of Jesus cannot be defended on grounds of historical accuracy. This event does not seem to have been the subject of a special festival before the reign of the Emperor Commodus, and the early Christian churches probably commemorated it in January or May. The Christmas of greetings cards, the exchange of presents and felicitations, the consumption of over-large quantities of turkey, plum pudding, mince pies, and exotically flavoured ethyl alcohol, is very little older than mid-nineteenth century, the familiar Christmas card only being introduced in 1846.

It is for this reason that the illustrations accompanying this article are all concerned with the significance of the Festival rather than with the accretions which have become attached to it.

The events attending the birth of Jesus are too well known to need re-telling. Palestine was of far greater importance than its size might suggest. It has, in fact, a remarkable geographic position, and has always been a major centre of communications between East and West, just as the Jewish people have always provided an essential link between the way of life of Europe and Asia. The troubled political history of recent times has been paralleled again and again throughout the centuries.

At the time of the birth of Jesus, the population was heterogeneous and international. Palestine was a Roman Province, and a centre of conflicting political interests. To the north, the reign of the Seleucidæ in Antioch had barely ended. Eastwards, the Parthians stood on the outlying frontiers of the Empire. To the south, Egyptian Alexandria flourished



Fig. II. Madonna and Child. Maiolica. Faenza. C. 1500.

as a seaport and as a centre of learning, although its influence was waning. The great caravan routes which brought precious merchandise to Rome from as far away as China passed through this small country, and its seaports provided harbourage for merchant-adventurers who sailed the Mediterranean, and even pushed on through the Pillars of Hercules into uncharted seas beyond.

Jewish thought and politics were sharply divided between the rigid orthodoxy of the Pharisees, and the Hellenic tendencies of the Sadducees. Corruption in public life was rife, and the earlier austerity of Roman Republican ideals was being rapidly supplanted by a love of vice and luxury.

In the midst of this confusion, Herod the Great sat uneasily on his throne. He was a Roman Satrap who held a quivering balance by his skill in placating a multiplicity of interests. His reign was marked by plot and counter-plot against his power and position, by assassination and judicial murder, and he met each fresh attempt at usurpation by trimming his sails to the prevailing wind of power. To-day, he would probably be called a megalomaniac. Shortly before his death he arrested a number of prominent citizens, and ordered their execution on the day of his passing. He intended that he should not want for tears, however vicariously shed.

Into this atmosphere of flux and change, Jesus was born of Joseph, a carpenter, and Mary, cousin to Elisabeth, who was wife to the High Priest, Zacharias. It is said that shortly before His birth Augustus commanded a census of the population of the Empire. All citizens were required to travel to their place of birth for the purpose. Joseph and Mary were then living in Nazareth, in the Northern Province of Galilee, but Joseph had been born in Bethlehem, a village near Jerusalem. They travelled, therefore, southward to Bethlehem.

Now there are, in fact, some discrepancies in this



Fig. III. Madonna and Child. Maiolica. Siena. 1493.

traditional story which have been remarked by scholars from time to time. As a matter of historical accuracy it is much more likely that Jesus was born in Nazareth about 6 B.C. Herod died in April of the year 4 B.C. The only record of a census held under Quirinius (Cyrenus), Governor of Syria, refers to one which took place in A.D. 6. The familiar story of the birth in Bethlehem has been criticised because it appears unlikely that numbers of the people would be required to travel to their birth-place for the purpose of a census, but here we are on unsure ground. Family traditions were strong, and the Oxyrhynchus papyri refer to the necessity for compelling all residing away from home to return so that the census might be properly carried out.

The Lucan story has, probably, been altered to accord with some traditional Jewish prophecies as to the birth of the Messiah. Bethlehem was also the home of the family of David, and, consequently, the ancestral home of Joseph. The House of David occupied a position of unique importance in Jewish tradition.

Among the illustrations we have two plaques, one represents the Adoration of the Shepherds, the other, the Adoration of the Magi. Unusual events were preceded by strange portents. Casca, before the assassination of Julius Cæsar, says:

When these prodigies
Do so conjointly meet, let not men say
"These are their reasons, they are natural;"
For, I believe, they are portentous things
Unto the climate that they point upon.

Julius Cæsar, Act I, scene iii.

The shepherds saw such prodigies, and came down from the hills to worship. The Magi—Median priests, diviners, and astrologers—followed a brilliant star, which may have been a comet, to the Court of Herod. There, asking to see the newly born King of the Jews, whom they took to be his son, they startled Herod into imagining another political attempt upon his throne. In a sudden gust of fear and anger he ordered the slaughter of all male children under two years of age. This helps us to place the birth of Jesus in point of time with somewhat greater accuracy.

Eventually, the Magi found the King they sought, and offered to him the royal gifts of gold, frankincense, and myrrh. But fearing Herod's wrath, they did not apprise him of the result of their quest, but returned to the East secretly, and by another way.

Religious subjects used as decoration are rarely to be



Fig. IV. The Adoration of the Shepherds. Maiolica. Urbino. C. 1550.

found outside Italian *maiolica*. No doubt the reason is that the finest *maiolica* belongs to that part of the Renaissance when the struggle between the secular and religious factions was a matter of acute controversy. We find many examples decorated with scenes drawn from Greek and Roman mythology and history, and an almost equal number of illustrations of subjects from Biblical history and Christian hagiology. At present, however, we are concerned only with a small part of the great variety of religious themes to be found.

Among the finest Italian *maiolica* may be numbered the productions of the Faenza workshops, particularly from about 1500 onwards, when they can be the more easily identified. From Faenza comes the "Virgin and Child," illustrated in Fig. II. This superb example of the art of the *maiolicanti* is most unusual, and is the more effective because this kind of pottery depends ordinarily upon the quality of its painting, form being a secondary consideration. The "Virgin and Child," however, can be admired for its formal qualities, decoration in this case playing a subsidiary part.

Characteristic of Italian work in this medium in its more usual aspect is the "Virgin and Child" from Siena (Fig. III). This piece is distinguished by the quality of its drawing, and the simplicity with which the subject has been rendered. It is *maiolica* painting at its best.

The "Adoration of the Shepherds" (Fig. IV) comes from Urbino. In some ways it is the least sophisticated of any of the Italian examples. It has some admirable qualities which are the more welcome for being a little unusual. Mary and Joseph are here depicted as simple country-folk. The background is a thatched byre. An ox and an ass wait patiently after the manner of their kind, the lowliest and most humble of creatures who expect nothing but a life of servitude. The rustic shepherds stand in attitudes of watchfulness and awe. The air is gentle, and far removed from the deadly and trivial enmities of human ambition and the clatter of cities. But for the brilliant star at the top of the picture, which casts its radiance over the scene below, this might be the birth of any labourer's child.

The "Adoration of the Magi" (Fig. V) is in direct con-



Fig. V. The Adoration of the Magi. Maiolica. Faenza. 1527.

trast to this peaceful scene. It is a much more sophisticated composition. It is a conscious display of skill, with a quality of imagination vastly different from that of the artist of Urbino. Despite its greater technical facility, I feel that the painter of this tablet was the lesser man.

The Virgin and Child are no longer humble. The Child is not the newly born infant of Urbino, but receives the gifts of the Magi with a gesture of blessing. The Magi are richly dressed men of the world. Their *entourage* bespeaks wealth and position, and their camels—symbols of affluence—can be seen in the background. The star is replaced by winged angels who hover above the Mother and her Child.

The British Museum example here illustrated is dated 1527. There is an almost identical panel in the Rijksmuseum bearing the date, 1528, and it is, therefore, slightly later than the British Museum specimen. There may be some significance in these dates, the subject, perhaps, being rendered annually for a special purpose.

Maiolica apart, we find that these subjects are rarely represented in pottery or porcelain.

Of the few examples I have been able to find, that illustrated in colour (Fig. I) is undoubtedly the finest porcelain version. This Chelsea group of the red anchor period shows the Virgin, with the Child standing symbolically upon a terrestrial globe. His hand is upraised in a gesture of blessing. The modelling is extremely distinguished, even for Chelsea, and it must undoubtedly rank with their finest work.

Attractively naïve is the "Virgin and Child" from Limbach (Fig. VI). Limbach was a small Thuringian factory founded in 1772 by Gotthilf Greiner, and its productions are not often seen. The modelling in this example perhaps lacks spiritual qualities, but its sentimental approach is not unpleasant.

The salt-glazed version of the same subject from Staffordshire (Fig. VII) is peasant pottery intended for the cottage. It has something of the same quality of naïvety as can be



Fig. VI. Madonna and Child. Porcelain. Limbach.
C. 1775

seen in the Limbach model. Nevertheless, it is altogether stronger in modelling, without the intrusive quality of sentimentality to be seen in the latter.

Lastly, in order to cast the net as widely as possible, I have included a "Nativity" from China (Fig. VIII). It belongs to a group of porcelains illustrating religious subjects which were made during the middle years of the XVIIIth century. The subjects most frequently employed illustrate the life of Jesus from birth to crucifixion, and were copied in black enamel meticulously, with a fine brush, from European engravings. These owe their inspiration to Jesuit missionaries in China, and are, therefore, usually termed "Jesuit" porcelain.

Despite their European derivation, the distinctive



Fig. VII. Madonna and Child. Staffordshire salt-glazed stoneware.
C. 1750.

Chinese idiom persistently creeps into the drawing, as can be seen in the present illustration.

Reports that the Madonna and Child were made in *blanc-de-chine* at Tê Hua (Fukien Province) do not appear to be well founded. Doubtless there has been some confusion between the somewhat similar representation of the Buddhist goddess, Kuan Yin, who also carries a child in some instances.



Fig. VIII. The Nativity. Copied from a European engraving.
China. Reign of the Emperor Ch'ien Ling. C. 1750.

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PUNCH AND TODDY GLASSES

BY G. BERNARD HUGHES

AT this friendly season of greeting and foregathering, our modern fireside offers no substitute for that symbol of the XVIIIth and XIXth centuries' boisterous bonhomie, the enormous, flamboyantly convivial bowl of punch. Yet the punch of XVIIIth-century coffee-house sophistication had not always been socially acceptable. It was descended from the rip-roaring seafarer's drink which reached London in the late 1620's and only became fashionable when favoured by William III in the last decade of the XVIIth century. Mid-XVIIth-century records are typified by Thomas Aldworth's scornful reference when he wrote to a friend, "your company, which we have often remembered in a bowl of the clearest punch, having noe better liquor," and although Evelyn records sampling the drink in 1662 it was still merely "a drinke very usual among those that frequent the Sea, where a Bowl of Punch is an usual beverage," as Thomas Worlidge wrote in 1675 in his work on *Cider*. He noted punch as a well-known drink: "pale puntz, vulgarly known by the name of punch is a drink compounded of water, brandy or aqua-vitæ, juice of lemons and oranges, and refined loaf sugar." Aqua-vitæ was usually arrack, a spirit distilled from the coco-palm and used in fine punch throughout the XVIIIth century, but the less expensive rum also might be used.

Punch clubs were established in London during the 1690's and by early Georgian days the drink had so captured the imagination and the palate that rich folk equipped their homes with puncheries. Here were displayed monteiths, punch bowls in silver, blue-painted delft, or, later, in colourful porcelain, flint-glass goblets, sugar bowls, spice dredgers and nutmeg graters, long-handled punch ladles, and bottles hung with silver or enamelled labels naming the liquors from which modish punches were made. Punch-making in the XVIIIth century was a distinguished social accomplishment, enthusiasts vying with each other as successful punchifiers.

Doctor Johnson was a great punchifier and a lover of punch: only a few months before he died in 1784 he visited Christie's rooms in Pall Mall, and at a sale of Chelsea-Derby porcelain bought "a beautiful large punch-bowl enamell'd with groups of flowers and fine blue and gold borders." This cost him eighteen shillings. Boswell, writing of Johnson in 1776, noted that Garrick found great delight in mimicking the Great Cham, "squeezing a lemon into a punch bowl and with uncouth gesticulations looking round the company and asking 'Who's for Poonsh?'" Georgians pronounced the "u" in punch as in pull.

An advertisement inserted in the *Daily Post*, May 1731, by the proprietor of the newly opened London Coffee-house, gives an insight into the communal drinking of punch. "Whereas, it is customary for Coffee-houses and other Public-houses, to take 8s. for a quart of Arrack, and 6s. for a quart of Brandy or Rum, made into punch: This is to give notice that James Ashley has opened on Ludgate Hill, the London Coffee-house, Punch-house, Dorchester Beer and Welsh Ale Warehouse, where the finest and best old Arrack, Rum and French Brandy is made into Punch, with the other of the finest ingredients—viz, a quart of Arrack made into Punch for six shillings; and so on to the smallest quantity, which is half a quartern for fourpence half-penny. A

Fig. 1. A cut-glass urn fitted with a silver tap for dispensing cold punch. 1780's. In the Corning Museum of Glass.



quart of Rum or Brandy made into Punch for four shillings: and so on in proportion to the smallest quantity which is half a quartern for threepence; and gentlemen may have it as soon made as a gill of wine can be drawn."

Letitia Pilkington, in her *Memoirs*, 1748, records that it was customary for servants to be sent to taverns or coffee-houses for a supply of punch, a "bowl of punch" being carried back in a punch pot or a punch jug. Mrs. Pilkington describes a scene below stairs when a bowl of punch, glasses, pipes and tobacco had been set out for the servants after dinner. On another occasion she observed a punch-house keeper ordering a waiter to "bring up a bowl of arrack punch and half a dozen glasses of jelly" for a solitary customer.

There was a mid-century vogue for serving hot punch from punch-pots, shaped like giant teapots, in salt glaze, earthenware, and porcelain. A Chelsea-Derby example enamelled with groups of flowers and fine blue and gold border was sold for nine shillings at Christie's in 1782. A punch-pot of earthenware decorated in underglaze blue belonged to Dr. Johnson and is now a prized possession at Pembroke College, Oxford. Such pots were also used for dispensing hot-pot, a mixture of hot brandy and ale.

Punch barrels in glass, porcelain, earthenware, silver and copper were used for serving ready-mixed cold punches during the second half of the century. These were fitted with silver cocks and supported on stands (Fig. 1) enabling the punch to be drawn instead of ladled. The earliest recorded example in glass was bought by the Vintners' Company in 1749. The glass tun is harnessed with four silver bands, a silver figure of Bacchus rides the bung, and a silver figure of a cock forms the handle to the silver tap. It is supported on a silver tripod stand with hoof-shaped feet. Part of the remaining stock of the Chelsea Porcelain Factory sold in 1778 included "a barrel for punch or wine, richly finished," which sold for six guineas. The Chelsea-Derby sale of 1784 included "an elegant punch barrel with a silver cock, enamell'd with oak leaves and acorns" which fetched three guineas: a similar punch barrel was sold at the 1785 sale for £3 2s.

Conversation pieces and portraits suggest that as a general rule punch was served in flint-glass goblets with straight-sided bowls of a size that would be about two-thirds filled by a ladle full of punch. This is confirmed by Hartshorne

PUNCH AND TODDY GLASSES

Fig. II. "A Punch Party," painted by Joseph Highmore during the 1740's. The punch glasses illustrated have a deep funnel bowl supported by a large baluster stem. In the collection of Mr. Leslie Hand.



who notes that at Houghton there are, or were, a considerable number of punch bowls accompanied by plain drawn goblets, all known to have been used at Sir Robert Walpole's "Congresses" during his ministry 1721 to 1742.

Joseph Highmore's conversation piece "A Punch Party" (Fig. II), painted in the 1740's, depicts a typical scene of the day, the liquor being served in tall baluster-stemmed goblets with deep funnel bowls and folded feet (Fig. III). George Knapton's portrait of Sir Bouchier Wray, c. 1750, presents the sitter in a ship's cabin dispensing punch with a silver ladle from a giant punch bowl enamelled with flowers and foliage into a goblet with a plain trumpet bowl, drawn stem, and plain foot: a silver sugar bowl and its cover and squeezed lemons are also shown.

Thomas Patch's painting of a tavern interior in the 1740's, typical of 60,000 similar establishments in England at that time, shows a punch bowl of small capacity with a wooden ladle floating on the punch, and tall punch glasses with straight-sided bowls and drawn stems. Ember tongs and a charcoal brazier are seen in use for lighting tobacco pipes. A clever, light-hearted conversation piece by Hogarth has the interior of a ship's cabin as a background to his portraits

of Lord George Graham, son of the first Duke of Montrose, and a friend about to dine. A large bowl of punch is shown with two drinking glasses of the stemless, deep-bowled type, and apparently moulded in heavy metal.

None of these paintings shows the goblets standing on punch-glass saucers as was the fashion during the late George II period. A punch bowl of Bristol delft ware, inscribed "Joseph Messer, Aprill 1743," exhibited at the Wine Trade Loan Exhibition 1933, decorated in blue and white, has a punch-party scene painted inside and in this the punch glasses with straight-sided bowls and drawn stems are shown standing on saucers.

Punch glasses with heavy baluster stems are rare and date from 1685 to about 1720: light balusters (Fig. IV) such as are to be seen in at least four of Highmore's paintings date from 1720 to the 1760's. Queen Mary possessed a light baluster punch glass with a cover, the rims of bowl and cover being gilded and the bowl encircled with an inscription connecting its use with punch. Plain drawn stems with conical or trumpet bowls date from about 1700 to 1820 and can be dated only by workmanship and metal, those with tears in the stem being pre-1740. It has to be remembered that much illegal glass-making during the period 1750 to 1780 was responsible for the production of earlier forms and metals throughout those years.

As a general rule, until the 1760's punch was served in flint-glass goblets, although porcelain mugs may have been used from about 1750, such as those advertised by William Littler of Longton Hall in *Aris's Birmingham Gazette* in June 1757. At about this time, with the mid-century change of fashion in drinking-glass styles to smaller bowls with tall decorative stems, hot punch became popular, chiefly because enamelled white earthenware punch bowls were now capable of withstanding hot liquids. In 1766 a pottery dealer announced in the *General Advertiser* "blue and white, and enamelled Punch bowls, from half a Pint to 12 Quarts each, tested against hot liquids."

The fashion for hot punch brought with it the handled punch glass—a glass mug. "Punch glasses with Handles" were advertised in the same newspaper a few months later among plain glassware. Such glasses were announced else-



Fig. III. Goblet of the type used for punch during the early XVIIIth century: the straight-sided funnel bowl with light baluster stem on folded foot. In the Victoria and Albert Museum.



Fig. IV. Goblet of the type given to voters at election-time punch parties. This example is dated 1722.



Fig. V. A handled punch glass from a set of flint-glass tableware made for Queen Charlotte, whose cypher it bears. The rim is enriched with a deep border of gold, the base encircled with shallow-cut fluting. c. 1780. In the collection of H.M. the Queen.

where as being "double annealed" to withstand the effect of hot liquids. A specimen in finer flint-glass might have a gilded rim and the body engraved with the owner's crest or monogram (Fig. V). Until the widespread use of the tunnel annealing leir in the 1780's, glasses for hot punch needed to be warmed well before the liquor was ladled into them as annealing was far from satisfactory, a point referred to in several government reports of the early XVIIIth century.

Simultaneously with properly annealed drinking glasses came a new English drink called toddy, described in the *Sporting Magazine* at the time as "hot grog with the addition of sugar." Usually, however, the grog—a mixture of rum and water—was enriched with lemon juice, sweetened with sugar, and flavoured with grated nutmeg—hot rum punch, in fact. After about 1810, whisky, brandy or gin might replace the rum. On social occasions toddy was mixed in and served from a colourful china or earthenware bowl having a stout narrow foot ring or even a low pedestal foot. In the home, toddy was prepared in a capacious short-stemmed rummer (Fig. VI) supported on a thick square or round foot and designed so that there should be no weak part susceptible to heat. The toddy was served into individual glasses by means of a glass toddy-lifter (Fig. VII) and, as with punch, these were straight-sided glasses of gill capacity and filled two-thirds. Where matching sets of rummer, toddy-lifter and toddy glasses have been recognised, the toddy glasses have been of the firing-glass variety, thick stemless bowls on wide heavy feet admirably designed for prolonged endurance of hot liquids and the heavy-handed crushing of loaf sugar with the silver or glass toddy stick.

Toddy rummers, too heavy and unwieldy for normal drinking, and with flat-bottomed bowls of a pint and a half or more capacity were often sold in matching pairs and might be engraved with the owner's monogram in a scrolled reserve. Early examples were supported by strong round feet, generally flat, with a central step encircling the base of the short stem. Star cutting beneath is a characteristic of a late example. Many, from about 1800, were given much-needed stability by the fitting of thick square feet, either flat or hollowed beneath. The hollow might be impressed



Fig. VI. Two engraved toddy rummers with (left) bucket-shaped bowl and (right) barrel-shaped bowl. 1820's.

with gadrooning as an aid to refraction. The stem might consist of a four-sided pedestal or rise from a smooth or gadrooned dome on the flat foot. The dome might be pressed in terraced form, but more frequently remained plain. From about 1805 a flat base to such a foot might be star-cut beneath.

Toddy rummers might have their bowls elaborately decorated with wheel-engraved pictures. Sporting scenes had a great vogue, particularly between about 1815 and 1830, fox-hunting, racing, coursing, cock-fighting being depicted. Others displayed scenes associated with naval or military events, while a wide variety appear to have an even more personal, local significance, which an accompanying inscription brings vividly to life.

Fig. VII. A cut-glass toddy-lifter formerly the property of the Duke of Sussex. c. 1820. In the Victoria and Albert Museum.



ENGLISH SILVER TANKARDS

BY A. G. GRIMWADE



Fig. I. Centre. Elizabeth I, 1597. 7½ in. high. Left. Charles I, 1635, 6½ in. high. Right. Charles I, 1632. 6½ in. high. All from the Lockett Collection.

OF the many varied forms of domestic vessels that have been raised to the dignity of manufacture in the precious metals, the English silver tankard has probably the longest continuous development. Examples survive from the mid-XVIth century onwards demonstrating the change of form which almost every decade can show until the entry of the XIXth century, when development ceased and traditional forms were revived at choice.

The origin of the word tankard is of considerable obscurity. The New English Dictionary suggests that it may have been derived by transposition of the consonants from the Greek "cantharus" (kantar). French and Dutch show parallel forms of the word in "tanquart" and "tanckaert" respectively. The earliest mention in England would appear to be in the accounts of the Bishop of Exeter's executors in 1310, where the reference "de xii tancaridis ferro ligatis debilibus" occurs. This and a similar mention of 1341 obviously refer to wooden vessels with iron hoops. In an Act of Edward VI of 1551 a class of craftsmen are cited "such as make Males . . . Leather Pottes, Tanckardes, Barehides or any other Wares of Leather." There is thus evidence to show that the vessel with which we are concerned is of a lowly domestic origin, and that cheap and easily obtained materials were used in its construction. That the name had not become restricted to its present meaning even as late as the end of the XVIIth century is indicated by a coat-of-arms described in Holme's Armory of 1688 as "Vert a Dairy woman's Tankerds, or Milk Tankards, or two Tankerdes of Milk." Here we would seem to be concerned with the wooden pails or stoups carried at the end of a yoke

by milkmaids until well into the last century. But this extension of the word, apart from the indication again of wooden construction, is outside our present consideration.

The direct descent of silver tankards from their poor wooden cousins in the XVIth century is attested by a few rare survivals. One of these, of tapering form engraved with vertical staves and with two hooped bands either repoussé or applied round the barrel, appeared in a sale at Christie's in 1887 when it was described as bearing the hall-marks for 1556. It reappeared in the same saleroom in 1905, but was then dated only as XVIth century, leaving one in some doubt as to whether the date-letter was in fact discernible. Another example clearly marked for 1597 was in the Lockett collection (Fig. I). This has a body of convex form engraved with staves, and the hoops are also engraved in place of the mouldings of the previously quoted piece. The lid and handle of the 1597 tankard show a clear derivation from a wooden origin.

An entirely different group of vessels, usually now called tankards, with pear-shaped bodies, also appeared in the second half of this century. Examples of this type are that of 1556 formerly in the Swaythling and Hearst collections, the well-known one of 1567 belonging to the Armourers and Braziers Company, and an almost unnoted, but extremely interesting piece, dated 1576 but unmarked, at Charsfield Church, Suffolk. It must be admitted, however, that the closeness of form in these pieces to the normal shape of jugs, such as the "tigerware" productions in German stoneware of the time, seem to make it likely that these are pouring rather than drinking vessels, and so strictly *hors de concours* in the present survey.

The normal form of Elizabethan tankard follows closely the tapering shape of the imitative wood form of the first example mentioned above, and although they are usually highly decorated with repoussé and engraved ornament in the German Renaissance taste, the majority are also encircled by two raised ribs of hemispherical section which are clearly craft memories of their wooden origins (Fig. II). This form lasts into the XVIIth century for about the first twenty years. An example of 1618 was formerly in the Swaythling collection, while the reversion in taste to plain plate, which set in under Charles I, already shows itself in such a tankard as that of 1602 belonging to the Corporation of Guildford.

After 1620 we find the commencement of the accepted XVIIth-century form with plain body and flat lid. One of



Fig. II. Elizabeth I. 1579. 7½ in. high. The Goldsmiths' Company.



Fig. III. Charles II. By Marmaduke Best, York, 1670. 7 in. high. The Goldsmiths' Company.



Fig. IV. Charles II. By Edward Swan, Dublin. 1679. 6½ in. high.



Fig. V. Charles II. By James Cockburne, Edinburgh. 1685. 7 in. high.

Fig. VI. Charles II. 1683. 6½ in. high. The Goldsmiths' Company.

Fig. VII. Queen Anne. By Richard Jones. 1712. 9 in. high.

the earliest surviving examples of this time is that of 1624 belonging to the town of Newark. Another of 1629 appeared at Christie's in 1908. The two tankards of 1632 and 1635 illustrated here (Fig. I) are typical vessels of this form with flat bases without any strengthening moulding or foot rim, covers pointed at the lips and slightly overlapping the bodies, and with volute thumb-pieces. A fine example of the latter date above is at Trinity Hall, Cambridge. The latter years of Charles I saw the return of a spreading skirt-like foot constructed separately and soldered to the baseline, as the domical foot of the standard Elizabethan form had also been. The earliest tankard of this new footed form of which I have a note is one of 1638, formerly in Lord Rothermere's collection.

While the tapering cylindrical body was the norm for the period, experiments seem occasionally to have been made in another direction. Sir Charles Jackson refers (*Hist. Eng. Plate*, p. 758) to a tankard with bulbous body of 1614, at Winchester College, and a small vessel of apparently the same form chased with flowers on matted ground and hall-marked 1646 appeared at Christie's in 1939. An extremely rare example with cylindrical body on three paw feet, resembling in general form the York peg tankards, which we shall examine shortly, and hall-marked 1643, was exhibited by Earl Beauchamp in 1929. It is engraved with three Royal portraits and the Royal arms on the cover. The skirt-footed vessel continued as the standard form throughout the latter years of Charles I's reign and the Commonwealth, and from about 1650 onwards for some ten years was decorated with a broad band of matting on the body and a circular panel or concentric rings of the same surface on the cover.

At the same period an entirely new form of tankard was adopted by the silversmiths of York and Hull in emulation of Scandinavian models with which they must have been acquainted from the mercantile relations of the northern ports with Norway and the Baltic. These are usually distinguished by having a vertical row of pegs or studs running down the interior on the line of the handle to serve as measures of individual drinking powers, from which it is assumed that the colloquialism of "taking one down a peg" is derived. The barrels are supported on three pomegranate feet, usually echoed by a thumb-piece of the same form on the covers, which are of cap form fitting flush to the lip with no exterior mouldings at the junction. A number of these tankards are finely engraved with realistic flowers recalling early botanical illustrations, and occasionally with birds among the flowers. Others are repoussé with typical floral decoration of Dutch flavour, while on occasions, as in the example of 1670 illustrated (Fig. III), the barrels are left plain. An interesting example of 1678 which appeared at Sotheby's in October last was engraved with a view of Pontefract Castle. This highly individual form of tankard

was copied at intervals by Newcastle makers in the mid-XVIIIth century.

From after the Restoration period we are able to see the spread of the standard English form of tankard to Ireland and Scotland. The Dublin example of 1679 (Fig. IV) is entirely typical of its date, whether made in London, the English provincial centres or elsewhere. The plain barrels at this date provided excellent opportunity for the large boldly engraved armorials within scroll mantling or flanked by crossed plumes. Thumb-pieces vary in form between the double lobe and corkscrew type as normal features, or at times are elaborated into pairs of dolphins and figures of couchant lions. This latter form, as in the Edinburgh tankard of 1685 (Fig. V), is another echo of Scandinavian influence, and important pieces were made with three feet cast in the same animal form.

While the great majority was left plain, a certain proportion of the tankards of the late XVIIth century was embossed with the favourite acanthus and palm decoration round the lower third of the barrel, and in that period the craze for "japanning" produced a certain number with the charming chased pseudo-Chinese decoration of exotic plants, figures and birds (Fig. VI). In the last decade of the century the use of repoussé fluting and gad-rooms grew in popularity on barrel and cover, bordered usually by small detached stamped leaf and acorn motifs.

The reign of Queen Anne, covered by the period of the enforced higher standard for silver, saw a return to plain forms, the barrels encircled by a narrow moulded rib round the lower part, while the covers which had previously remained with flat centres above a moulded



Fig. VIII. Queen Anne. By Samuel Margas, 1713. 8½ in. high. The Ironmongers' Company.

ENGLISH SILVER TANKARDS

border, changed to a domed form, which apart from a slight increase in the complexity of its steps, was to remain more or less constant for the rest of the century (Fig. VII). It is rare in the English tankard to find a finial in the centre of the cover, but in Scotland this was an accepted feature from soon after 1700. The exception to this generalisation in English examples is provided by the somewhat rare tankards made by the Huguenots, of which the vessel of 1713 by Samuel Margas belonging to the Ironmongers' Company is a good example (Fig. VIII). This is unusual, too, in the use of the lion feet and thumb-piece which recall the earlier examples of the XVIIth century.

The cylindrical barrel remained the standard form for about the first forty years of the century, although in the later examples signs of a change in form are indicated by the emergence of a more clearly defined foot narrowing to its junction with the body. Slowly the barrel became of bulging or pear-shaped outline, keeping in close parallel development to the altering form of the contemporary coffee-pots. This

curvilinear form can be found down to the end of the century. About 1770, however, we find occasional examples of tankards modelled, as had been the XVIth-century ones, on wooden-staved originals with hooped bands. The earlier models of this date have bulging tub-shaped bodies, but at the end of the century and in the early years of the next the form returned to a tapering cylindrical one still engraved in wooden imitation, and the covers had become flat discs lying flush on the rim. This is the last form of the English tankard which contemporary fashion evolved to suit changing taste, except for various ornamental models produced by Paul Storr and other Regency silversmiths, which have elaborate cast and chased decoration on the barrels, either in the classical vein or seemingly inspired by the Flemish and German carved ivory tankards of the XVIIth century, which appealed to the taste of George IV. By this time the tankard has ceased to be made as a functional drinking vessel and had become yet another form of presentation ornamental plate, from which it has only recovered in revived traditional shapes.

Figs. I, IV, V and VII are reproduced by courtesy of Messrs. Christie, Manson & Woods Ltd., and Figs. II, III, VI and VIII by that of the Worshipful Company of Goldsmiths.

THE THEME OF THE CHRIST CHILD BY HORACE SHIPP



Fig. I. The Annunciation, by A. Isenbrandt. Panel 11½ by 9 in. (Thomas Agnew and Sons.)



Fig. II. The Virgin Adoring. School of Lippi, mid-XVth century. Panel 22½ by 31½ in. (Private Collection.)



Fig. III. Virgin and Child by the Master of St. Gudule, second half of XVth century. Panel 23 by 17 in. (Wildenstein Gallery.)

IN an age which is chiefly noteworthy for the lack of any community of belief, and therefore must needs indulge the anomaly of individual self-expression in the arts, there is value in reminding ourselves of the long centuries when under the ægis of the Catholic Church Europe spoke a simple language in her iconography and dealt in symbols recognised throughout the whole area. That iconography still survives at the two Church festivals of Christmas and Easter, and to a lesser extent at Whitsun; but the incidents of the Birth, the Crucifixion and Resurrection, and the Ascension, have less and less significance in a growingly materialistic world. The story of the woman looking at a Christmas crib set up as window-dressing in a departmental store, and saying with a certain irritation: "They're dragging religion into Christmas now," has a significance not to be denied. The other phase of this is that the subjects themselves, when we see them depicted by the Old Masters, are for us to-day isolated as pure art; our concern is no longer with subject, but entirely with manner of presentation. The Madonna and Child has become simply a painter's theme

with almost infinite variations. Even as a seasonal reproduction on Christmas cards it conveys practically no subject interest and certainly no serious religious one, except to a minority. Familiarity with the representation of the Annunciation, the Nativity, the Madonna and Child, the Visit of the Magi, or the Flight into Egypt, the five main themes around the story of the birth of the Christ child, has blurred the effect on the imagination even with those for whom the subject still has deep meaning. The fact that there are more than two hundred versions of the Holy Family and the Madonna and Child in the National Gallery alone reveals how greatly this subject was accepted from the XIIth to the XVIIth centuries. It is not too much to say that in the XVth century, and especially in Italy, it held the place which landscape does in the painting of our own age.

The rise of this theme coincided with the rebirth of painting in Europe after the dark ages. Earlier Christianity belonged to the pre-eminently masculine world of the monasteries set in the midst of the bitter strife of the feudal system. True, even in that world certain great



Fig. IV. Madonna and Child with the Infant St. John, by Giovanni Antonio

Sogliani (1492-1544). Panel 29 in. diameter. (Thomas Agnew and Sons.)

women, under the protection of the church, could make themselves felt. One marvels to learn that Hroswitha, the dramatist nun from Gandersheim in Saxony, in the IXth century, travelled to Cordova in Spain to converse with the learned Moslems. She and her abbess were rare enough women, however, in that rather grim world, and by that time society was crystallising into some sort of security.

In those dark ages the iconography of Christianity was before all else the Crucifixion. It was the death, not the birth, of Christ which moved men's hearts. Beyond this, the tremendous mass of legends around the saints, especially the stories of their martyrdoms and miracles, yielded a vast amount of popular material for the illustrations and illuminations of the manuscripts and the crude sculpture of the ecclesiastical buildings. It is surprising to realise how seldom this birth theme comes into any form of art even as late as the XIIIth century. Professor Boase has very few examples to show or quote in his fairly exhaustive study of English art of that comparatively late period,* and some of those are rather doubtful, as, for instance, the sculptured Virgin and Child at Fownhope, in Herefordshire, where there seems every possibility that the "Virgin" figure who nurses the child is more likely God the Father. The sparsity in the XIIth century of representations of the Virgin and Child theme indicates that the cult of the Madonna is not yet.

The whole new attitude to life, with its idealisation of woman, emerged about that time. The troubadour poetry of Southern France is the essence of the spirit, the realisation that life is to be gay, playful, graceful. It assumes security and leisure. It has its vortex in this world rather than in the next. It belongs to the court rather than the cloister. Indeed, the new monastic order which sprang into being, that

* *English Art, 1100-1216.* By T. R. S. Boase.

of St. Francis, was itself an expression of this spirit. Francis called himself "The Troubadour of God," "The Jongleur of God." His Order, despite its primary renunciation of personal goods, passionately accepted the sensuous beauty of this world, its flowers, its birds and beasts. "The Canticle of the Sun" which St. Francis wrote was not only a new thing in literature because it was written in vernacular Italian instead of Latin, but a new thing in thought because it was gay Christian Pantheism.

In this spiritual atmosphere Christianity burgeoned from a religion of fear to one of love, from a creed obsessed by a terrible death, to one based upon a wonderful birth. The tenderness of a Babe, the beauty of a Virgin Mother, the visitation of Gabriel bringing the news to Mary or of the angels choiring it to all men on that holiest of nights: these were the expressions of the new ideal, and the iconography of the art in that age when practically all art was ecclesiastical.

The moment was propitious, for European painting was being reborn on the walls and over the altars of the great churches, first in Italy then in north-western Europe: France, Flanders, England. The exile of the Popes to Avignon in the early part of the XIVth century was itself an influence, for Provence was the original home of the troubadour poetry; and the French grace and elegance was a contributory factor when such Italians as Simone Martini returned to Italy, and to Siena, the city dedicated to the Virgin. Martini's famous "Annunciation" altar-piece, now in the Uffizi, shows one of the most graceful of all Madonna figures. The vase of lilies which he introduced, partly, of course, symbolically to betoken the purity of the Virgin partly to fill an awkward space between the angel and her shrinking form, became a regular property of the theme.



Fig. V. The Nativity, by Hendrik van Balen (1560-c. 1638). On Copper. 8½ by 7 in. (Norbert Fischman.)

We find the same thing as far back as Duccio's "Annunciation" in the National Gallery. The picture by A. Isenbrandt of the XVIth century, belonging to the more stolid Flemish School (Fig. I), with its realistic portrait figure of the Virgin, its tangible architecture and furniture, its solid angels, still retains this convention of the vase of lilies. Painted about 1520, this lovely little panel was until recently in the Cook collection.

It was "The Virgin and Child" which in a thousand versions expressed this mood of reverence for womanhood and the fascination of the child. In all the early work, however, the Holy Child has little or no childishness. He is a purely sacerdotal figure, adult, usually giving the papal blessing. In the earliest works, where the Byzantine influence still lingers, the Virgin herself lacks grace; but it was largely through concentration upon her beauty as a woman that art came to earth.

The examples which we illustrate, although not greatly removed from each other in time, since all fall within the compass of the second half of the XVth century and the early part of the XVIth, illustrate the evolution of the theme. The School of Lippi picture (Fig. II), with its lovely linear design and exquisite treatment of the draperies, is still faintly archaic. The Christ Child and, to lesser degree, St. John, have proved to be just that much beyond the artist's powers, and give the picture its touch of the primitive. In the delightful little work by the rare Master of St. Gudule (Fig. III), the human relationship between Mother and Child takes the place of the mystic one. The Child is still too adult, as He remained to the end. The symmetrical landscape background and formal garden foreground are particularly delightful, especially the daintily touched-in fairy-tale city with its castle-crowned crags and noble church.

With the rendering of the theme (Fig. IV) by Giovanni Antonio Sogliani (1492-1544), Florentine realism has triumphed. A human mother, human children, are clearly models for the group. Line has given place to the modelling of the forms. The symbolism of the cross and cup proffered by the infant St. John is withdrawn behind a suggestion of normal play; the vase of lilies equally retires as a feasible decoration; the haloes, conventionalised to single lines,



Fig. VI. The Holy Family, by Nicolas Poussin. Canvas 21½ and 26 in. (Norbert Fischman.)

scarcely interfere with the realism of the conception. The psychological relationship between the three figures is absolute, and gives the picture that self-containedness of all later art, which excludes the spectator. The basis is realistic charm, not mysticism, nor any incitement to worship.

Next to the theme of the Virgin and Child, that of the Nativity and the Holy Family took its place during these centuries. This again was subject to an ever-increasing humanism. It reaches its apotheosis in the great "Mystical Nativity" by Botticelli, in the National Gallery. Here all factors of naturalism and abstract design, of humanism and mysticism, of linear rhythm and interrelated form, are gathered together in one supreme conception by an artist fully inspired by his own mysticism.

Here at the very heart of the Christmas story there was every element of popular appeal and artistic possibility: the Holy Family, the shepherds, the Magi, the angelic choirs, the romantic setting of the manger with its pensive beasts. The very humanity of it may have discouraged its claim with the earlier, mystical Italian and Flemish artists, though there is that delightful Fra Angelico School picture in the National Gallery showing the Adoration of the Magi; and, only a little later, the supreme version by Piero della Francesca with its noble choir of lute-playing angels.

The sheer humanity of the theme appealed enormously to the northern artists. It offered chances for the introduction of those supernumeraries such as onlooking villagers, or the rugged shepherd types which gave play to northern realism. Pieter Bruegel, indeed, as witness the wonderful "Adoration of the Kings" in the National Gallery, could make even the kings brutally real; whilst both he and his sons used it as an excuse for genre pictures of Flemish village life with the sacred scene a mere incidental.

At the other extreme stands the theatricality of such an artist as Hendrik van Balen (1560-c. 1638), one of whose versions (Fig. V) is pure artifice and Baroque in spirit. Actually, by the beginning of the XVIIth century the mystical and even the human spirit had yielded before the demands of decorative picture-making. This same spirit, pruned of its exuberance by the classicism of XVIIth-century Rome, equally inspires the lovely version of the Holy Family by Nicolas Poussin (1594-1665) which comes from the Castle Howard collection. Here, one sees the purely aesthetic element brought to perfection—a wonderful design, a noble landscape, excellent draughtsmanship, poetic sentiment, humanity of expression. This is the modern conception. The subject has turned into pure artistry, and though we have entirely lost the mysticism, the reverence, the sheer wonder of the dawn of this idea, our age is not likely to complain.

CHRISTMAS IN HERALDRY

BY H. T. KIRBY

Illustrated by C. F. EDWARDS

CHRISTMAS, as everyone knows, is a corruption of "Christ Mass," and is the day when, throughout the Christian world, we celebrate by midnight and other masses, the Nativity of Christ. This festival might not, at first sight, seem to have any connection with heraldry, yet—as we shall try to make clear—many of its chief features are reflected in this ancient and colourful art.

The very focal point of Christmas—for instance, the new-born Babe held in the arms of its Virgin Mother—often appears in heraldry. At least three English Sees—Salisbury, Lincoln and Southwell—include these figures on their episcopal arms. In the case of Salisbury the Virgin is shown as standing, with a sceptre held in one hand, and the Babe resting on the other arm. Both Babe and Mother are in gold (or) against an azure (blue) background. Lincoln's Virgin appears on the "chief" (the upper part of the shield) where she sits enthroned. Here, too, the clothing is of gold, outlined against a blue background, whilst below the chief, on a red field, are two golden lions. Southwell also shows the Virgin on the chief (again in gold) but in this instance as a demi (or part) figure only. Curiously enough, in none of these examples is Mary's dress of the traditional blue—a colour which, as "Mary blue," has long been accepted by many liturgical authorities.

But it must not be thought that this central figure of Christmastide appears only on ecclesiastical arms, for it holds a high place in civic armory also. In Scotland at least three municipalities, those of Banff (Fig. 2), Kirkcudbright and Leith, use the Mother and Babe as charges. In Banff both figures stand, appressed in gold, on a red field, and are the only charges on the shield. The arms of the two last-named towns however, display something quite different, for in both cases the Mother and Child are seated on board an ancient galley, or ship. In Kirkcudbright the vessel stands alone on a silver field, but in the case of Leith, the boat actually moves on water "proper," below a clouded sky. Nor is the subject omitted from personal heraldry, for the Virgin and Child are used as a crest by Baron Aberconway.

Holly has for long been accepted as the only right and proper house decoration for Christmas, and, indeed, there are few more attractive combinations than that furnished by its green leaves and blood-red berries. Its charms have not been overlooked by the herald, and it appears on many arms. Irving (or Irvine) (Fig. 1) of Scotland show three bunches of holly, whilst Owen, of co. Pembroke, has the singular coat of a silver boar—"bristled, collared and chained" in gold, tied to a holly bush! It is not unusual to see the complete tree, and one such appears in the arms of Dowling of Kilkenny, although, it is true, it is "eradicated" (the heraldic term to indicate a tree torn from the ground, with its roots showing) and not actually growing. In the case of Worthington, five holly leaves appear in the rather pungent company of three "dung forks"! Of the many other families using holly as a charge might be mentioned Woodward, Weston, Hussey and Hollingworth, whilst at least one English cleric—Bishop Bubbewyth of Wells, displayed holly—in the form of three "chaplets"—on his arms. As a crest, too, Burnett, Bart., uses a bunch of holly "issuing from flames."

Two of our most patient domestic animals, the ox and the ass, it will be recalled, gave up their manger to the Christ Child, and in most Nativity pictures they are shown in the background, mildly contemplating the occupant of this hastily improvised cradle. It is true that in heraldry the ox has been pushed into the background by the bull (for this art has never been fond of emasculated animals) but its appearance is very familiar in at least one coat—that of Oxford city—where it wades through a ford "proper"—a punning coat, obvious to all. In milder allusive terms it is also evident in the arms of Oxenden (Fig. 5), where a

chevron gules separates three oxen sable. Ass and donkey (two of the most uncomplimentary epithets, when applied to human beings, in our language) are indifferently used to indicate either animal, an ass being often described as a donkey, and vice versa. Apart from Chesterton's charming poem, the donkey is not greatly esteemed, and is not particularly popular in heraldry. However, the coat of Askewe (Fig. 4) shows a fesse between three asses' heads sable (another allusive example) and the family of Hokenhull also use a trio of the same heads as charges. An ass's head has also been adopted as a crest by Mainwaring, Bart.

No self-respecting Christmas card is complete without its robin. The origin of its red breast is told in various legends, according to most of which, when trying to peck away the nails which fastened our Saviour to the Cross, its breast was stained by a drop of His blood—hence its permanent red breast. In heraldry it does not play a prominent part, and is rarely used as a charge on a shield. One remarkable exception, however, is the city of Glasgow, whose arms depict him perched on an oak tree. Stranger still, the robin is now and then used as a supporter, and "two cock robins proper" ("proper," of course, means anything depicted in its proper, or natural colours) sustain the shield of Baron Robson. As a crest, too, it can be seen in the arms of Stoughton (Fig. 7) whose monument, in St. Nicholas Church, Warwick—which has recently been repainted—shows its perky attitude excellently. King of Campsie and Sullivan of Garryduff (as well as Sullivan of Thames Ditton) also display robins as crests.

Bells have always formed an integral part of Christmas-keeping, and they are never heard to better advantage than when ringing through a cold, frosty night. Families bearing bells on their shields include, as might well be expected, the various branches of the "Bell" family (Fig. 3), allusive enough, but even more so in the case of "Doebell," where both a doe and a bell keep company.

Reindeer by tradition supply the motive power for the sleigh used by Father Christmas. They are much like the rest of the deer family, but have more impressive antlers, and are of more substantial build. In heraldry they have the alternative, and rather unusual name, of "bock"! Rarely used as a charge, they are exceedingly popular as supporters—for which they are eminently fitted—and may be seen in this role (either alone or with other animals) supporting the shields of Marquess of Bath, Baron Rayleigh, Earl Ferrers, Viscount Hereford, Baron Kensington, Earl of Malmesbury and Marquess of Downshire. As a crest, too, they are much favoured, and can be studied surmounting the achievements of the Marquess of Devonshire, Baron Muskerry, Viscount Tredegar and Baron Trevor. The example given here (Fig. 6) is that used by the Faroe Islands.

Of the star which guided the shepherds it is difficult to be precise, for the star in heraldry can either be the estoile (which has wavy rays) or the mullet, whose rays are straight. Or it may even be the comet, which occasionally appears as an heraldic charge. Shepherds may appear as supporters (though we cannot recall their use at the moment) but two shepherds "crooks" do appear in the arms of Baron Aberconway. The angels which told the shepherds of the coming of the Child are celestial beings often used to support shields. In this capacity might be named the arms of Baron Abinger, Barlow, Bart., Baron Decies, Viscount Dillon, Earl of Dudley, Earl of Lytton, Viscount Mountmorres and the Marquess of Waterford.

Although this subject presents some fascinating angles, space cuts short its further development. It must be clear however, that heraldry and Christmas are more closely entwined than might be imagined. Indeed, it is right that it should be so, for if Christmas be a time of warmth and good-will, heraldry gives it a background of rich colour!

CHRISTMAS IN HERALDRY



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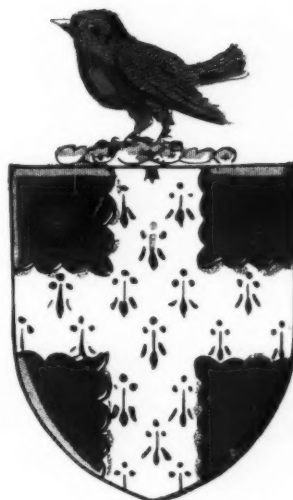
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C. F. EDWARDS.

The Colour of Christmas : Some Coats-of-Arms displaying emblems of this season



A POLYCHROME FIGURE

HAVING a collection of polychrome wooden figures myself, I am interested to see this superb example. The height is 16½ in. and the stand is 4 in., making an overall height of 20½ in. Upright figures rarely measure much more than 12 in., while a bust of St. Catherine, very similar in treatment to this bishop, measures only 10 in. It is an unusual feature that the eyes are of glass. The Italians use thick gold lavishly—one can feel it gleaming on the shoulder of the magnificent garb worn by the bishop. It is amazing what marvellous expression these small faces give! In this face one can read the story of a noble life. It would be interesting if the

owners could discover, or reveal, who he was. He must have been a man of great importance. In my own case, one of my figures is St. Vincent of Ferrara (I found him in Ferrara). He was well known as being a Court Chamberlain to Pope Benedict XIII, but he finally renounced Court life and preached the Gospel through Europe. His portrait by the contemporary Ferrarese painter Cossa, now in the National Gallery in London, certainly corroborates the suggested "XVIth century" as being the date of these figures. Neither the Victoria and Albert Museum nor the British Museum have any in their great collections.

INA MARY HARROWER.

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LETTERS and Answers to Correspondents

IMMORTALITY

The Editor, APOLLO.

Dear Sir,—The recent publicity on the purchase, by the Royal Academy, of Cézanne's "La vieille au Chapelet" recalls to mind the many sensations that have accompanied, in the recent past, the sales of outstanding works of art.

Cézanne, a Post-Impressionist, and one of a group of idealistic Frenchmen whose artistic licences have weathered the storms of countless critics and the inevitable temporal changes of succeeding eras, must have been reasonably certain that his work would one day fall naturally into place among the thrones of the Immortals. How perfect for his egoism and his peace of mind: what more could a man wish for than to know that his work will live on for centuries after his death. Who would not die happy at the thought of immortality?

How very different things are to-day for the young artist, the young sculptor or the idealist in any branch of the arts. Where, in these bewildering times, lies even the possibility—let alone the certainty—of immortal memory?

Time has flowed immeasurably through the halls of the great Masters, has stopped here and there for an age or two to touch a canvas with some show of permanence, but has passed on, until, with the mere nod of acquaintance, has moved swiftly from the confusion of Present into the misty uncertainties of a New Dawn. Thus farewell to the enviable Romanticists, to the leisurely past.

Let us at least be sure with Cézanne. Let us not wrangle with time. If we can be *jente* with a past Master, then, perhaps, time and the sensibilities of future perceptions may be kind to the works of the Unknowns, the Cézannes of our time—the Masters of all our to-morrows.

Yours faithfully,

"Brentwood", Queen Street,
Hitchin, Herts.

R. H. GEORGE.

CHINESE VASES

The Editor, APOLLO.

Dear Sir,—I am regularly reading your very interesting and beautiful magazine in our Allied Reading Room. Now I would ask you to assist me in this question. I possess two Chinese and two European porcelain vases, as the illustrations show. Both vases are signed. As we have no experts in our town for old porcelain, I would be very obliged to you if you could help me to find out to which period and manufactory they belong. The European vases are of so-called "Fritten Porzellan." The mark is a golden anchor. Could you perhaps find out what is written on the Chinese vases?

I thank you very much in advance for your help, and remain

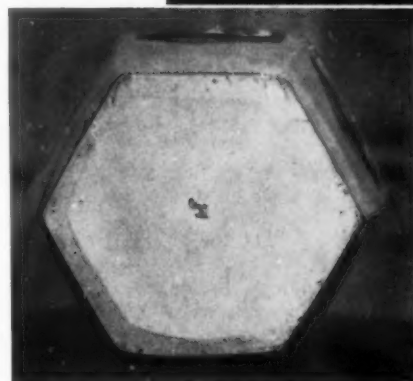
Yours faithfully,

Trieste,
Via Valdirivo IIIIII,
Free Territory of Trieste.

ANTON PRELOG.

The marks on the Chinese vases are those of the reign of the Emperor of the Ming dynasty, Wan Li, who reigned between 1573 and 1619. It is impossible to be certain, however, without an actual inspection of the vases, whether or not they actually belong to this period. It was a not uncommon practice among Chinese potters to use the mark of an earlier reign on later porcelain, and this rather unusual mark has already been noticed on vases of a somewhat later date than the mark would suggest.

The second pair of vases are of a shape commonly used in the XVIIIth century, and the decoration in the panels appears to be of chinoiserie similar to those popular at Meissen between about 1720 and 1740. The somewhat unusual mark, however, cannot be traced



on porcelain except from the Davenport factory of Staffordshire, in England. Some of these XIXth-century English factories were in the habit of copying early Continental porcelain, although we certainly do not know of an example of copying of this particular kind of porcelain.

The anchor mark was used by a number of factories, including Chelsea in England and Venice in Italy. I cannot trace that the *foul* anchor was ever used at Venice, but it is just possible that it might. If enlargements of these vases could be provided, together with some further information as to the colour of the ground, whether they appear to be of soft or hard porcelain, and the colours used in the enamel decoration, then it is highly probable that an accurate estimate of provenance and date could be given.

DANCING FAWN BRONZES

The Editor, APOLLO.

Dear Sir,—Regarding the inquiry from S. C. McKeown in your September issue and my letter in November issue of APOLLO regarding the Dancing Fawn bronzes, I am informed by the Assistant Keeper, Department of Greek and Roman Antiquities, British Museum, that these statues are copies from the Marble Statue in the Uffizi Gallery, Florence, which is itself in all probability a copy of a bronze made in the Roman period by an unknown Greek artist of the third century B.C.

Yours faithfully,

Matfen Hall,
Newcastle-on-Tyne.

EUPHENIA BLACKETT.

OPINIONS DIFFER

The Editor, APOLLO.

Dear Sir,—"Shafts from Apollo's Bow" continues, in my opinion, to be the best feature of your excellent publication, but I am also pleased with your introduction of the "Library Shelf," and of the "Art of Good Living" sections. In fact, we enjoy APOLLO thoroughly, and have interested at least one friend, during the past year, in taking out a subscription of her own.

Yours truly,

Apt. 5, 1532 Mackay Street,
Montreal 25, Quebec.

ELIZABETH COLLARD.

The Editor, APOLLO.

Dear Sir,—Might not we possibly have even a brief rest from the painfully conscious witticisms of Apollo's adolescent "arrows;" his precious puerility begins to disturb an otherwise admirable publication.

Most sincerely,

The Zorn Museum,
Mora, Dalarna, Sweden.

ALAN TAPSELL.



KILLINEY CASTLE, Co. DUBLIN
Water-colour by Adrian Bury, Hon. R.W.S. at the Royal Academy. 1953.
Bought by Sir David Eccles for the Ministry of Works.

EVENTS IN PARIS

WHEN Kees van Dongen painted the first of his pictures now on show at the Galerie de Berri he was seventeen. The date is 1894—fourteen years before the famous Fauve salon. The audacity and originality of the picture (even the subject—a soldier bidding good-night to a woman at the entry to a Liverpool brothel—was audacious then) are evidence of van Dongen's precocious and perhaps even timeless talent: not a single value of the painting has been lost with the passage of years. The elliptical deformation of the soldier's legs, the use of light on warm colour, the part played by the black, and even the subject itself are things one finds in paintings to-day after fifty years of attempts to synthesise opposing aesthetics and to reconcile the artist with the vast confusing substance of a changing world. The Galerie de Berri exhibition confirms the value and the place in French tradition of van Dongen's early work, just as it stresses the point that such a limited painter would have to paint himself out, as he has done to-day.

Will Marquet's paintings last so long? A number of his canvases, drawings and water-colours are on show at the autumn exhibition of the Maison de la Pensée Française. True, he has the "genial old master" touch, and looking at his numerous port and landscape scenes, the sun blazing down on Oran or some other North African port, the talent for painting air and light and for putting into colour a sort of latent, lazy sensuality is evident. But can he ever have been young to have such an old man's view of things, one almost wonders. Even the thought of the wild-looking young ruffian (so many elderly portrait-painters began like that) standing with Matisse and Rouault in the annual picture of Gustave Moreau's studio so long ago, even the classic nude poses in which he seems to have first learned the attractive nature of a diagonal line "leading into" the picture cannot wash away the heavy, rather weary air one sees in his sultry seascapes—the subject he liked most himself. At his best, Marquet might be the Chardin of modern times, for Chardin's pictures all have the same feeling. But Marquet is not good enough to be a Chardin.

Something out of the ordinary is the exhibition of Bernard Bouts at the Galerie des Beaux-Arts. Bouts has been living in Peru for thirteen years and his subjects are the Indians. The weakness and the strength of his work are in the decoration. His paintings are very easy to get on with and now and again he finds a line—and sometimes even pursues it on to the painted frame—which makes one think for a brief delusive moment that this is another Frenchman who has inherited the unhappy Gauguin genius. But Bouts has, most of the time, the vision of a colonial settler—at best of an archaeologist. Often the effect is facile, even if the labour going into his extraordinarily complicated ikon-esque paintings must have been intense. He can draw well—especially hands and feet—but he is an artisan, not an artist. The far-fetched comparisons which he makes between people and flowers are a part of his slavish devotion to decoration, his over-original view of things. You have to be something different from this to be original. You have to be very good to be Gauguin. Only rarely (as in the picture "Mama Killa") does the colour manage to give the painting a life of its own.

Léger's primary-tone illustrations for a special edition of Eluard's poem, "Liberté" (Galerie Louis Carré) manage to solve the intricate problem of painting round a text of poetry. The Galerie de France shows the abstract paintings and tapestries of Mario Prassinos. Two Indian painters, Padamsee and Raza, return to the Galerie de Creuze. The American Joseph Hirsch exhibits at the Galerie Marcel Bernheim. At the Galerie André Maurice the name "Ludovic Rodo" masks the identity of Pissarro's son, Ludovic-Rodolphe:



Eve

RAYMOND VEYSSET

"Rodo" (1878-1952) was a haunter of Montmartre cabarets and this is reflected in his work.

The Salon d'Automne is fifty this year and is growing a long and academic beard to mark its maturity. To bring in the cash there are eighty-nine pictures tracing the Salon's glory, going from Manet and Corot and Jacques-Emile Blanche via de la Fresnaye and Gauguin to a few great names still alive to-day. But most of the rest of this always absurdly large salon is as dead as the painters who gave it prestige. This year it was organised by Yves Brayer. To the eye of an old Fauve like Matisse, prowling wearily round the rooms, a Salon d'Automne organised by Brayer must seem like a Roman holiday in which the slaves are thrown into an arena full of white mice.

The Galerie Monique de Groote shows a promising group of young painters, notably Bellias, Papart and Commère. This oddly situated gallery, miles from both the art centres, is often well worth visiting. Keyu Nishimura follows up his compatriots—the successful Naondo Nakamura and the less successful Tatsuo Arai—with an exhibition at the Bernheim-Jeune. His abstractions are pure decoration and only manage to lure the eye because of their size. The little room in the same gallery given over to the skilfully coloured Brazilian water-colours of Lucy Crespín attracted as much attention as the main show.

For the two weeks preceding the Padamsee-Raza exhibition, the Galerie Creuze presented an American of Scottish extraction, Gordon McCouch, who has been living in Italian Switzerland for thirty years; he showed an excellent collection of paintings, monotypes and pastels. A timid, reserved figure, rather resembling the Englishman's idea of an Old Bostonian, McCouch lives among severe mountain scenery and paints scenes from the back-street bars and *café-dancings* of nearby Italy. His figures are decked in the mask of fancy dress and have a sombre interior life which compels the spectator. The savage picture of life which McCouch draws with such discretion and workmanship reminds one of Ensor and, ultimately, of Goya, too. Two of the pictures were lent for the show by Berne Museum.

Perhaps the best show of the month was that of the sculptor Raymond Veyssset, who exhibited at the Galerie Simone Badinier. I say "perhaps" for the smallness of the gallery makes its exhibitions on the brief side. But Veyssset, who was giving a one-man show in Paris for the first time, showed enough to prove that he has full possession of his means, and he is at his best when the realism is least pronounced and the uncarved stone from which the head or figure emerges is made to play its part in the massiveness of the artist's conception.

R. W. H.

EVENTS IN HOLLAND



Bridge in Dresden, 1923.

OSKAR KOKOSCHKA.

Courtesy Eindhoven Museum. Photo Martien Coppens.

ASO far internationally unknown public collection deserves publicity on account of its striking activity; quite recently the van Abbe-museum of the Philips-town Eindhoven, Northern Brabant, has been reopened with a surprising permanent exhibition of forty-six new purchases in the field of modern art. On this occasion an illustrated catalogue has been issued in which the young director, E. L. L. de Wilde, LL.D., renders an account of the policy which guided him in forming a representative collection of the art of our times. This museum promises to get a personal character, showing three nuclei: Netherlands art of this century; the art before 1914 as basis and starting-point, comprising expressionistic tendencies in foreign art; and, thirdly, contemporary art in general.

A good example of the remarkable quality of acquisitions is a fascinating work by Oskar Kokoschka, the Augustus Bridge in Dresden (1923). Great names of the generation before the First World War are represented with characteristic specimens: a cubist, Georges Braque, "La Roche Guyon" (1909); a visionary, Marc Chagall, "Hommage à Apollinaire" (1911); a Robert Delaunay from 1913; and a Wassily Kandinsky, "Church at Murnau" (1910). Flemish expressionists figure with works by Constant Permeke and Gust de Smet, sculpture comes forward with an expressive Christ in bronze by Barlach, and a St. Sebastian in wood by Zadkine. French contemporaries include Jean Bazaine, Fernand Léger and André Marchand.

A spotlight on XXth-century Dutch art is given with thirty works of which we can only mention a few names: the colourful Jan Sluifers, the monumental, superdimensional lady-painter, Charley Toorop, and the so-called "magic realists," A. C. Willink and Raoul Hynckes. It can be understood that this collection comprises also abstract and non-figurative compositions by Mondriaan and Van der Leek, founders of the "Stylegroup" in 1917; the merit or artistic value of these products which exceed all bounds of intelligibility—not to speak of beauty or even expression of inner life—has still to be proved by coming generations.

The first auction sale of the new season has been organised by the Amsterdam firm, Paul Brandt, who brought French prints under the hammer on October 19th. A summing-up of the highest results may characterise the Dutch interest in this special field: a lithograph by Rodolphe Bredin, "Le Bon Samaritain" (Cat. No. 50, Bouvenne No.

49), 300 guilders; two Odillon Redons "Yeux Clos" (Cat. 78, Mellerio No. 107), 310 guilders; and "Le Liseur" (Cat. No. 84, Mellerio 119), 300 guilders. An etching in colours by Jules Pascin (Cat. 126), "Devant La Glace," realised the same price; two lithographs by Toulouse-Lautrec, "La Goulue," 1894 (Cat. 135) and "Divan Japonnais," 1892 (Cat. 144), reached 400 guilders. Further, a sculpture, "Eva," by the Belgian George Minne, brought 500 guilders; and an antiphonary, second half XVth century, with eight miniatures (Cat. 618), 875 guilders.

The Arnhem Museum presents actually, as a pendant to the film, *Moulin Rouge*, an exhibition of lithographs all by Toulouse-Lautrec, coming from Dutch private collections, enlarged with photographs of Paris life from the Bibliothèque Nationale. As a curiosity also the only ceramic work known from this man of genius is to be seen—a not very flattering but expressive portrait of Yvette Guilbert.

No fewer than four exhibitions ran actually in the town museum of The Hague, which appears to become very progressive under the new director, Wijsenbeek. His latest show, "Plush and Plastics," going on through the first half of December, gave rise to sharp controversies in the press. The style rooms, showing the "Plush"-period about 1890, may be too profuse and ugly in our eyes, but they are true, real and genuine. In spite of its ugliness "Plush" has style and personality. And it is not the fault of the director of the Gallery that his exhibit of the "Plastics" period, 1953, is sterile, spasmodic, artificial and lacking of content. It is a defect of our time that often examples of pretended contemporary art are poor in form and line, missing grand manner. Lack of good shape and expression have to be counter-balanced by obtrusive or quasi-nonchalant colour-combinations. Most charming, however, is the guide, not a descriptive catalogue, but a witty short story about the art of living in the two periods.

The seventy-year-old painter Paul Arntzenius is honoured with a one-man show in the same museum. He is a typical example of a deserving, more than academic and serious-minded master. He is classed among the descendants of the famous XIXth-century Hague School. His unpretentious landscapes, in which soft green colours dominate, his staid still-lives and a few calm but fresh-complexioned self-portraits, partly executed in recent years, form a share contrast with a younger, extremist contemporary, Karel Appel, living in Paris and exhibiting for the first time in The Hague. This painter, popular in some progressive circles, excels in positively ugly forms and violent colours. One cannot help receiving the impression that ignorance is hidden by impudence. A similar, but not so pronounced a contradistinction, can be observed at the autumn exhibition of the Pulchri-Studio painter-society. Masters of her glorious past as the three brothers Maris, Breitner, Roelofs, Josef and Isaac Israels, Mauve and Willem de Zwart, are set against present members of Pulchri-Studio. Of course, it is unfair to compare a choice collection of bygone ages with an arbitrary modern selection, but it is to be feared that our generation will bequeath lesser masters than, for instance, the XIXth century.

The Central Museum in Utrecht exhibits acquisitions made during the last two years, which include a sepulture of Christ, circle of Jan van Scorel, a portrait of a man by A. Mor, a large winter with a fantastic vision of Utrecht by Drooghsloot, some furniture and a few pieces of silverwork.

VIEWS AND NEWS OF ART IN U.S.A.

BY ERIK LARSEN

THIS last month artistic events have shown a definite tendency toward decentralisation and the spotlight has turned to places fairly wide apart from each other and from New York.

The State Fair of Texas has been the occasion for an art exhibition located at the Dallas Museum of Fine Arts. Its main attraction is constituted by a portrait of Her Majesty Queen Elizabeth II, painted by the late Douglas Chandor and loaned by the artist's widow. The painting was commissioned by Mrs. Eleanor Roosevelt and is to be presented to the British Embassy in Washington. The remainder of the event is devoted to a showing of *trompe l'œil* paintings—taken in the widest acceptance of the term. Thus, such works as the Metropolitan's "Allegory of the New Testament," by Jan Vermeer van Delft and two excellent still-lives by Abraham van Beyeren and Frans Snyderers respectively (from Knoedler's) are included. Still-lives by William Harnett and his group conform better to the initial intent, although here, too, realism and *trompe l'œil* seem to have been mistaken one for the other. Perhaps we have finally come to the point where any recognisable pictorial representation of a given subject will be dubbed: fool the eye! However, let us not quibble about abstract formulas. A few outstanding and a certain number of really good paintings have been shown to the Texans. They should prove a relief and a welcome change from viewing Rufino Tamayo's "El Hombre"—a 10 by 18-ft. abstraction "... uncomplicated in symbolism ... painted in rich browns ..." proudly displayed at the same time as part of the Dallas Museum's permanent collection.

From the west let us now turn our attention to the south. A hundred and fifty years ago, an enlightened President bought from Napoleon for what would nowadays be a trifling sum, the vast territory of over 1,000,000 square miles lying mostly west of the Mississippi known in 1803 as Louisiana. The one-time wilderness has since become a flourishing and integrated part of these United States, and nobody denies any more Mr. Jefferson's acumen and foresight in what has easily turned out as the world's most profitable real estate speculation. Many festivities are scheduled to celebrate the 150th anniversary of the Louisiana purchase. Among them, a Loan Exhibition of Masterpieces of French Painting Through Five Centuries, 1400-1900, has been arranged at the Isaac Delgado Museum of Art in New Orleans. French Government agencies and museums, as well as American public and private collectors, have co-operated in assembling eighty-two items, each of which is noteworthy and representative of the period and the special aspect of French art that it stands for. Its organisation has been entrusted to Mr. Georges Wildenstein, general commissioner of the exhibition, and Mr. Daniel Wildenstein, secretary, both of whom have discharged their task with rare competence. Starting with a portrait of Dunois, by Jean Fouquet, the amateur is treated to some attractive examples of the Fontainebleau School, as well as to portraits by Clouet, Corneille de Lyon and Dumoustier (a most striking profile portrait).

The XVIIth century is called to our attention with Poussin's famous "Eleazer and Rebecca" from the Louvre, the realistic figure of "a young smoker," by Georges de la Tour, solid paintings by Sebastien Bourdon and Eustache Le Sueur, to mention only the more arresting ones. A rare follower of the Le Nain brothers, Jean Michelin, takes his bow with a "Poultry Merchant" (North Carolina State Art Society). It is, of course, the XVIIIth century that conveys to us the fullest flavour of French art. Watteau, Pater, Lancret, the utterly charming "Sylvia fleeing from the Wolf," by Boucher (Musée des Beaux-Arts, Tours), Greuze's famous "Milkmaid" (Louvre), Hubert Roberts' architectonic land-



Sacra Conversazione, c. 1570, Paolo Veronese.
Kress collection, 1953.

scapes, Madame Vigée-Lebrun's portraits and such charming scenes as "The Planter's Family in Louisiana," by Marguerite Gérard (sister-in-law of Fragonard), are the quintessence of that amiable and ingratiating court art, whose interpreters, as Mr. Wildenstein puts it in the Preface to the Catalogue, "... avoid the horrible and the fantastic. ... continuously seek and successfully attain the equilibrium of good taste. ..." We all know, of course, that France's genius did not stop there but went on to a harmonious and sometimes striking development. The XIXth century brings us thus Ingres' exact portraiture and precise technique, Delacroix's grandiose conceptions and the vigorous brushstrokes of Géricault and Chasseriau. Corot, Courbet, Millet, not forgetting Daumier's biting caricature of "Crispin and Scapin" (Louvre) lead on to a showing of impressionists; all of the highest quality and mainly coming from American collections.

Another important event in New Orleans: the same Museum has recently received an allocation of Italian paintings from the Samuel H. Kress Foundation. This makes the city the latest of nine to be thus enriched—in addition, of course, to the great Kress Collection that has found its permanent home in the National Gallery. A profusely illustrated catalogue was issued at the occasion. Its scholarly part was compiled by Dr. William E. Suida, Curator of Research of the Foundation, whereas Mr. Alonzo Lansford, director of the Isaac Delgado Museum of Art, was responsible for the concluding and interpretative paragraphs referring to each painting. This latest gift to New Orleans is made up mostly of smaller and secondary masters, sufficiently diversified to whet the layman's interest, but hardly enough to arouse the scholar's curiosity. If I read the donor's intentions rightly, the ensemble is not destined to become the nucleus of the Gallery's Italian collection, but rather serve as a spark or an incentive to local ambitions for doing better in the near future. The majority of the Kress paintings could then be farmed out again to smaller institutions, there to perform the same office of catalyst. Possible exceptions to this plan are only few, to wit: a representative "Sacra Conversazione," by Paolo Veronese, from the Liechtenstein collection: a naïvely charming "Adoration of the Christ Child," by Bernardino Luini and, perhaps, an attractive "Venus and Cupid," by Domenico Beccafumi. Certainly not: the "Madonna and Child with St. John and St. Peter," ascribed by Dr. Suida in a moment of overgenerosity to Giovanni Bellini and Vincenzo Catena.

THE LIBRARY SHELF

THE FLOWER BOOK

BY PHILIP JAMES

A BOTANICAL illustration has much in common with the art of portraiture and must not be confused with a flower-piece, by which is meant a painting the subject of which happens to be flowers (nearly always in the plural) chosen, just as human figures are chosen in a genre painting, not primarily as recognisable individuals but as the raw material of a work of art.

The first requirement of a botanical illustration, as of the portrait of a human, or of an animal or a bird—for example the amazing quadrupeds and birds of Bewick, whose bicentenary we have celebrated this year—is that the identity of the “sitter” is immediately apparent. This does not imply a lifeless, academic naturalism. Many botanical illustrations are delightful works of art by virtue of the artist's draughtsmanship, and feeling for composition or design, and equally by virtue of the sensibility and vision of the printer and publisher—for by far the greater part of botanical art exists in the form of books and herbals, although illuminated manuscript herbals were produced and endlessly copied for more than a whole millenium before the invention of printing. These, however, were compiled from the medical or pharmaceutical rather than the botanical point of view, and it was not until Brunfels and Fuchs produced their justly celebrated herbals with their splendid outline woodcuts in the second quarter of the XVIth century that the delineation of plants from the living model laid the true foundations of real botanical art. These are masterpieces of illustration and are the first landmarks in a long series of noble books which reflect the progress and technical achievements of book illustration during the past four hundred years. But it must be admitted that with the introduction of photographic methods of reproduction at the end of the last century a sad decline in quality set in. This is due to a number of causes. First, the substitution of a mechanical contrivance for the hand-controlled tool of the engraver in wood or metal, or the pen or chalk of the lithographer; for although wood-cutting, wood-engraving, line-engraving, etching, stipple, aquatint and lithography, which were the basis of all illustration of the pre-photographic period, are reproductive processes, the artist's personal touch is preserved and the result is a multiplied original rather than a lifeless interpretation. Then the disappearance, largely for economic reasons, of hand-colouring entirely changed the appearance of botanical books. Obviously the colour of its flower is a factor of prime importance in the delineation of a plant, and the addition of water colour by hand or by means of stencils to a key drawing, reproduced from wood, metal or lithographic stone, could give an effect not so far removed from that of an original painting. The four-colour process block, still the maid-of-all-work for photographic colour-reproduction, being based on the mixing of primary colours with the addition of a key-block in black, results in an inevitable compromise; and it also demands what is just as fatal to the building of an honest, noble book, namely a clay-coated, shiny paper which stains, tears, scratches, sticks and generally misbehaves. That it is, however, possible to-day to rival very closely the finest coloured prints of the XVIIIth and early XIXth centuries—the superb illustrations of men such as the brothers Bauer, Ehret, van Spaendonck and Redouté—is proved by the appearance of twelve admirable reproductions from Ehret's paintings made for his patron, the doctor Trew of Nuremberg, who commissioned an endless series of drawings and published a number of them in the well-known *Plantæ Selectæ* (1750–1773). The excellence of these reproductions, now issued through the enterprise of Mr. Traylen of Guildford, is partly due to the fact that they are

made not from the coloured engravings in *Plantæ Selectæ* but from Ehret's original drawings on vellum of which the Victoria and Albert Museum happens to possess a large number. They are accompanied by an introduction and notes from the learned and lively pen of Mr. Wilfrid Blunt which in substance are taken from his standard work on botanical illustration written in collaboration with Mr. W. T. Stearn. Here we learn that Ehret is counted by many as *primus inter pares* by virtue of his “accuracy and strength supported by brilliant technical skill.” One might add that, like every good portrait-painter, he catches the character of his subject. He conveys here with great assurance the proud bearing of the Turkscap Lily—justly named *superbum* by Linnaeus; the primness of the auricula; the perkiness of the crocus; the pale waxen beauty of the magnolia; the modesty, one might almost say the virginity, of the “old” rose, a very different flower from the modern rose now developed, as Mr. Blunt justly observes, “beyond the bounds of propriety”; and the sinister touch-me-not quality of the amazing Night-Blowing Cereus, a cactus whose flower opens at sunset, glows through the night and dies before dawn.

In addition to skilful characterisation, Ehret achieves an admirable sense of design in all his drawings. He puts his flowers on to the paper which is uniform in size and shape with unfailing rightness. His sense of colour is faultless, as may be seen, for instance, again in the rose drawings where he adjusts the exact shade of green in the leaves to the particular tone of red in the blooms, a refinement which is as faithfully reflected in the reproductions as in the originals.

Ehret, although a German born at Heidelberg in 1708, eventually reached England after a series of botanical explorations in other countries, and from 1736 he lived here until his death in Chelsea in 1770. He was one of the first and foremost among botanical artists to receive demands for tuition in the art of flower-painting which became an accomplishment much cultivated by aristocratic ladies in the second half of the XVIIIth century. As a protégé of the Duchess of Portland and the friend of the Royal Physician Dr. Mead and Sir Hans Sloane, he soon acquired a host of fashionable pupils. Thereafter there was a steady flow of flower-books produced on a lavish scale for subscribers who could afford to pay a handsome sum for them. William Curtis began his lovely *Flora Londinensis* five years after Ehret's death, employing James Sowerby for this and for the *Botanical Magazine* which he founded in 1787 and which is still in publication. Sowerby's *magnum opus*, however, is his *English Botany*, which has nearly 2,600 coloured engravings. The text was written by Sir J. E. Smith, who was also the author with the botanist John Sibthorp of the legendary *Flora Graeca*, of which only thirty complete copies were issued at a cost of £30,000—a sum which at to-day's value could be quadrupled. Probably better known than any others are the *Liliacées* and *Roses* of P. J. Redouté, not because he ranks higher than his contemporaries—the portfolio of stipple-engravings by his master Gerard van Spaendonck, for instance, is certainly in no way an inferior work—but because he was brought to the notice of the Empress Joséphine Bonaparte and became a household word.

In their elegance and in the perfection of their printing these volumes are essentially French. They are the climax of the style founded by Ehret, for the whole tendency of the illustrated book as the XIXth century progressed was for a smaller format and a larger edition at a smaller cost. Technically also the various forms of engraving used for these splendid folios were soon to give way to the new process of



Mixed Crocuses

Reproduced from "Flower Drawings" by Georg Dionysius Ehret. Published by Charles W. Traylen

lithography. One of the last of the great books and one as typically English as Redouté's are typically French is Thornton's famous *Temple of Flora*. The title gives a clue to the romantic treatment. Not less the plates are the quintessence of the romantic movement. Each flower appears not against a blank, flat background of white paper but against sensational landscapes. It is interesting to compare Ehret's Night-Blowing Cereus with Thornton's version of the same flower in which it blooms before a sombre night-scene. A

church tower rises through trees above a river. The clock is at midnight. The moon peeps through the clouds. Thornton was financially ruined and attributed his failure to the cost of arms for the Continental war. His words are uncomfortably appropriate today: "The once *moderately rich* very justly complain that they are exhausted through *taxes* laid on them to pay armed men to diffuse *rapine, fire and murder* over *civilised EUROPE*." The day of the great flower-books which dawned with Ehret was now declining.

REVIEWS OF BOOKS

SCOTTISH CASTLES OF THE 16TH AND 17TH CENTURIES. By OLIVER HILL. With an Introduction by Christopher Hussey. Country Life, Ltd. Six guineas.

Reviewed by Ian Finlay

Mr. Hill's book is a long-awaited event, and to see and handle it is a pleasure. The author has brought together photographs of some of the choicest of the later Scottish castles, and his publishers have reproduced them on a scale, and of a quality, which recapture for us that sensuous delight in contrasting textures and tones which invades us when we confront the originals. Even in Scotland, those pearls of the vernacular are too little known. Or they are too easily taken for granted. Mr. Hill's joy in his own discoveries betrays itself in his choice of pictures and, with the help of the map which is included, it will stimulate many pilgrimages.

Mr. Hussey provides the historical introduction. The remainder of the text is divided into four parts, which deal with the origins and characteristics of the castles, a selection of examples, the decoration and equipment, and a sketch of contemporary life. The material is not new, but the writing is lively and entertaining. One misses the rational progression of the late Dr. Mackay Mackenzie's Rhind Lectures on the medieval Scottish castle, a standard work somewhat surprisingly omitted from a bibliography which passes by more than one of the authoritative books in favour of mere introductory brochures. It may be felt, too, that the chapters given to decoration and equipment and to contemporary life could have been devoted with advan-

tage to the main theme. Four pages on fairy lore, for example, do not add greatly to our knowledge of castles. This is romanticism of a sort which, in contemporary Scotland, makes almost everybody except perhaps the Tourist Board and the folklorists feel uncomfortable.

Here and there are statements which must be called in question. In Mr. Hussey's introduction it is stated (page 27) that Renaissance ideals reached Scotland almost exclusively through the French alliance, whereas the closest cultural link with the Continent was probably that with the Low Countries. Again, it is inaccurate to refer to "the crofter populace" as opponents of agricultural improvements before the Union of 1707 (page 31). Similar small inaccuracies mar the main section of the text also. To associate Celtic feeling with "the earlier hammermen" (page 96) is misleading in that it suggests the great hammermen incorporations were in existence in early Christian times, although no doubt the author does not intend this; and Heriot's Hospital is not really evidence of the importance of the silversmiths' craft (page 102), because Heriot made his fortune out of banking and money-lending, and no piece of silverware from his hand is known to-day. "Every highlander" did not wear a plume in his bonnet (page 121), a privilege reserved for the *duine-uasail*, nor in full dress did he stick a knife and fork in his stocking, although some later dirk-sheaths are certainly equipped with these implements. Among the illustrations, it may be noted that although the bowl of the Forgue cup is inscribed 1633 it is not

"XVIIth century," as stated (Plate 240), but immediately post-Reformation.

These are perhaps minor errors, but one does not expect to find them in a book of this kind. They do not, however, detract from the value of the book as a pictorial record of beautiful and interesting buildings which are finding it more difficult to hold out in an age of depraved values than ever they did in a so-called time of violence.

WATER - COLOUR SKETCHING OUT - OF - DOORS. By NORMAN WILKINSON, C.B.E., P.R.I. Seeley Service. 10s. 6d.

This little volume is a most instructive addition to the publishers' New Art Library, written by an artist whose qualifications could scarcely be higher, plentifully illustrated in colour and monochrome, and really excellent value for money.

The amateur painter is the obvious buyer of such a book as it takes him through the elementary principles of the water-colour technique, besides giving many helpful suggestions that have clearly been formulated after long experience of the difficulties of this particularly attractive but elusive medium.

The author deals with the problems of composition, colour and tone, the choice and use of equipment, and discusses various methods of approach and colour application. The book concludes with a stage-by-stage description of how he painted a picture appearing in this book as a colour plate. This is a device that might well be copied and improved upon by the compilers of all such books as this.

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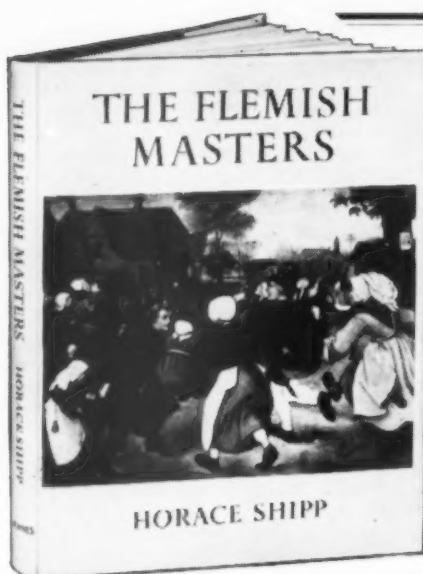
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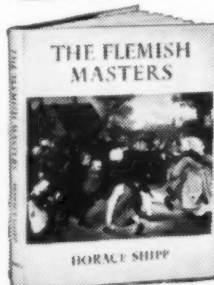
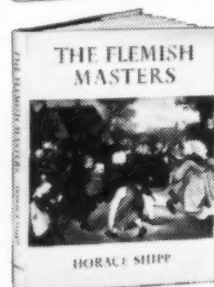
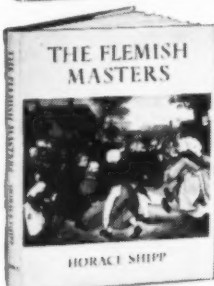
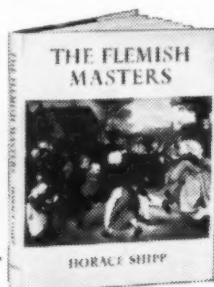
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NEWNES

REVIEWS OF BOOKS

WINDSOR CHAIRS. By F. GORDON ROE. Phoenix House. 18s.

It is very difficult to go through life without sampling the somewhat tea-shoppe comfort of the Windsor chair. Probably no style of seating has stimulated so many replicas, and possibly none has offered such scope and licence to individualistic craftsmen.

The term Windsor is not infrequently misused, and repetition of its definition is perhaps justified if any reader is likely to wonder whether this book will provide information concerning chairs in his possession.

As regards the English Windsor (the American product is considered separately in Mr. Roe's treatise), the "early" Windsor may be anything from the latter part of the XVIIth century, or more probably the early years of the XVIIIth, to something about the middle of the XVIIIth. As to its characteristics, it is an all-wood chair, or more rarely settee, the back, mortised into the seat, being vertically railed and often, though far from always, furnished with one or more decorative banisters, or balusters, or splats. In its earlier stages, the back has a plain or a shaped cresting. The seat throughout is habitually cut from a single plank, saddle-shaped and "dished," though variations occur, including an undished circular type; and in some late or modern Wind-sors cane or tension filling is introduced. Back-rails, arm-supports (when present), and legs are plugged or tenoned into the seat. Legs and stretchers of various types will be noted as occasion demands, legs being either neatly turned or plain to roughness. As the XVIIIth century progresses, the cabriole leg appears, and varieties of splats are numerous. The bow-back (to many the distinctive sign of a Windsor) is scarcely evident until well on in the latter part of the XVIIIth century.

Sixty-one half-tone and line illustrations clarify the text, and the book is equipped with some useful appendices and an index.

EARLY CHINESE POTTERY AND PORCELAIN. By BASIL GRAY. Faber Monograph on Pottery and Porcelain. 30s.

Reviewed by George Savage.

The task undertaken by Mr. Basil Gray has not been an enviable one. The manifold problems of attribution and dating that bedevil the student are more than usually evident when early Chinese ceramics are under discussion, but the author handles them in a manner which demands no small measure of commendation.

Native literary references, which are usually obscure when they are not inaccurate, are balanced with clarity and precision against such definitive evidence as the fragments of Chinese pottery and porcelain discovered in the ruins of Sāmarrā—a pleasure city on the Tigris built by the Abbāsīd Caliph, Mu'tasim, in 838 and abandoned, for the most part, by 883.

It is pleasing to see that the author has taken pains to illustrate his text with examples which will be new to many of his readers. No doubt, with the wealth

of specimens at the British Museum to hand, the temptation not to go far afield was strong. But Mr. Gray has resisted it, and since the Museum collection is easily accessible, his book has gained considerably in value.

He is to be congratulated, especially, on the excellence of the colour plates. Plate C is, I believe, the first time that the Ju glaze has been illustrated in colour in a work which is generally available, and Plate D shows the appearance of the Lung Ch'üan celadon glaze with a fidelity which is the more welcome for being unusual. To me, the black-and-white illustrations are a little overweighted in favour of the Sung dynasty, whereas the T'ang period has received somewhat slighter treatment. This is, no doubt, a matter of personal taste, but Mr. Gray's Sung preferences are fairly obvious.



Plate 18.—Covered Vase with loop handles and incised decoration. Jush-yao. Probably 10th century. Sir Herbert Ingram, Bart.

The author examines some recent opinions on the date to be awarded to the large figure of the Lohan in the British Museum. Discovered originally some forty years ago in a cave at I-chou, in Chihli, the attribution of this somewhat enigmatic figure has been questioned on several occasions. Some sections of American opinion have even suggested a Ming dating, without, I think, very much to support the argument. Wisely the author refuses to come down too heavily in favour of any particular school of thought, but regards the official viewpoint as the more likely.

This book does not set out to discuss wares earlier than the Six Dynasties in any sort of detail, and a scant five pages take us from Neolithic times to the end of the Han period. The magnificent Shang jar from An-Yang, which is now in Washington's Freer Gallery, however, has been selected as a frontispiece, and its inclusion in so prominent a position is amply

justified by the superb potting and decoration, which, surely, have been seldom matched, and still less often excelled, in the long history of the ceramic art.

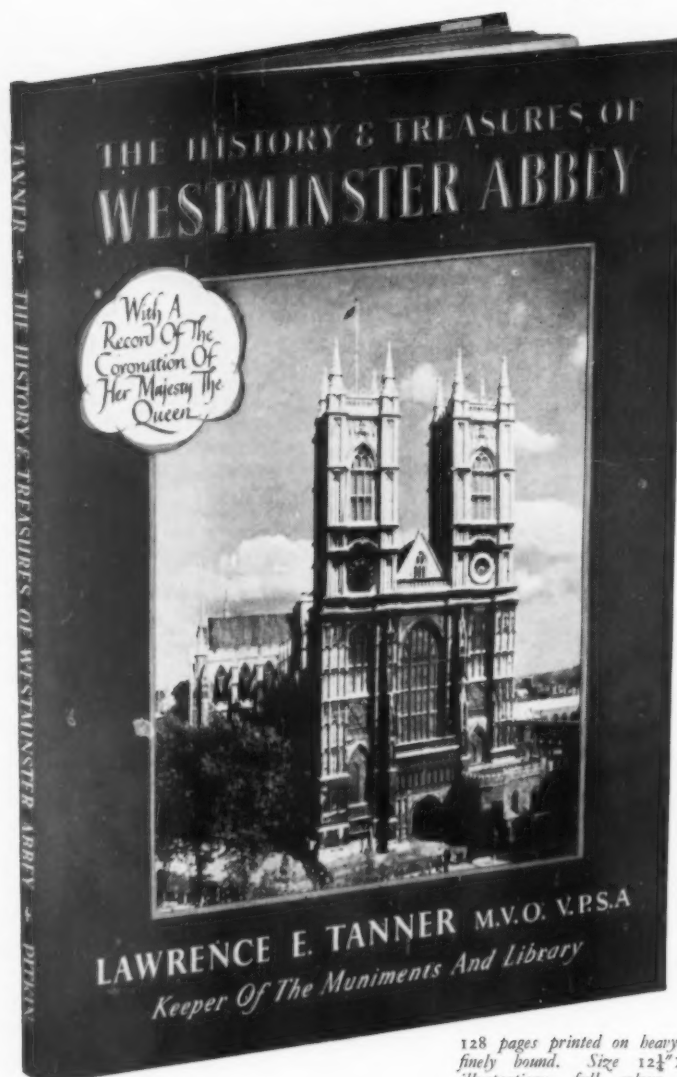
ENGLISH ART, 1100-1216. By T. S. R. BOASE. Vol. 3. The Oxford History of English Art. Geoffrey Cumberlege, Oxford University Press. 37s. 6d.

Reviewed by Horace Shipp

This third volume in the magnificent enterprise of the History of English Art has been undertaken by the editor of the whole series, perhaps because it demands not only scholarship, but the rare gift of organisation to a marked degree. The amount of material is enormous, and it is scattered, seemingly disconnected and barely documented. That there is a progressive story is clear when we look at the beginnings in the Norman cathedrals forty years after the Conquest, watch the triumph of the Romanesque during the XIIth century and see it emerging into the Gothic of the XIIIth. The temptation is to impose upon this broad pattern an arbitrary one which fits in the existing material too neatly. Mr. Boase is too conscientious in his scholarship to succumb to this, and the result is that the general reader may find himself examining the trees and not quite seeing the wood. Yet, as we look back over the chapters the method reveals itself. The great cathedral and other ecclesiastical buildings—Durham in the north, Canterbury in the south, in particular—show the evolving tendencies in their architecture and its allied sculpture. Thence the author takes us to the church crafts, the metalwork, the embroidery and vestments, the ivories, but more especially into the illuminated manuscripts.

These, next to the architecture, are the great wealth of the period, and this book establishes itself at once as the authority. They are the key to the whole art of the time. Mr. Boase examines every one of importance, alike for its own sake as a work of art and for its bearing on problems of style and authorship. Something of detective work is needed, and no easy answers must be expected, for the individual and usually anonymous scribes moved from place to place, and overlapping dates make havoc of time. Yet we feel the broad movement from Anglo-Saxon and Celtic freedom to the Romanesque with its tension between representation and pattern-making and, spirally as it were, to the new freedom of Gothic.

Along with this study of aesthetic style there are intriguing glimpses of personalities and events. Remembering that Mr. Boase is the author of a fascinating life of St. Francis we may regret that he has so entirely subjected this more human side to the study of the details of art, but, of course, this is our weakness, not his. He could obviously give us the whole eleven volumes devoted to this period full of tremendous events, colourful personalities, works of architecture the best we have known, and the products of quill and brush when "the genius of painting was abroad in these islands with a force of inspiration which was not to come again until Constable and Turner." This fine volume with its nearly a hundred plates is a triumph of scholarship and critical judgment which makes us ask for more.



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THE CRITICS are as enthusiastic about Mr. Tanner's latest book as they were about its companion, *The History of the Coronation*.

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Although authoritative and scholarly, the text is written with a clarity and charm of style that matches the author's erudition.

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ART AND THE REFORMATION. By G. G. COULTON. Cambridge University Press. 50s.

Reviewed by Victor Rienaecker

The publishers of this the second edition of the late G. G. Coulton's *Art and the Reformation* make due acknowledgements to Basil Blackwood, Ltd., by whom the first edition was published in 1928. The volume contains the substance of Coulton's Lowell Lectures delivered at Boston, Massachusetts, in the spring of 1923. Coulton traces the rise and decline of Medieval Art, and indicates that its decay was the logical and natural consequence of its evolution; and that its deathblow came "not so much from the Reformation as from that general transformation of the western intellect which we call the Renaissance." He makes good his case that the greatest artistic periods do not necessarily coincide with periods of the deepest religious fervour. But, granting that Religion and Art can be natural concomitants constantly acting and reacting the one upon the other, while the effect of the religious instinct in man admittedly has always played an important part in the life and the art of any community, the highest artistic achievements have evidently resulted less from any fervent religious impulse than from a certain equilibrium between economic requirements and the refinements of a more or less leisured life. And it would seem that the conclusion to be drawn from Coulton's learned and exhaustive survey of medieval art is that the strongest and most fruitful artistic impetus comes only when a social level has been attained which lies about midway between the elemental and the most spiritual.

The philosophic reader will take an especial interest in Coulton's comparison between the medieval and the modern workman's social problem. It would be wise for us to realise that the present offers just as much opportunity as did the Middle Ages to pursue Utopian ideals; and neither machinery nor the existing social structure need prove an obstacle to the solution of our own social problem. In the greater freedom of modern society, man has created for himself more "chances in life" than ever his predecessors enjoyed.

We cannot banish machinery, even if we would; therefore is it not our task to humanise it? Neither dare we neglect God; and so, in order that we may possess the good life for ourselves and ensure it for our children, while gratefully accepting all material amenities, we must at the same time rise spiritually superior to them.

In the struggle for a better world, we need forgo no natural aid. The art of life is the art of arts; it is the perfect harmonisation of all legitimate human activities. The one hope left to humanity lies in the full co-operative effort of all honest minds; in the acceptance of the widest field common to the largest number of responsible individuals. But we shall get only that for which we are willing to pay the full price. Baron von Hügel always insisted upon the law of cost operating in the spiritual sphere. And Coulton likewise confirms that: "In the material sense, we may get religion on Isaiah's terms, without money and without price; but, in the spiritual sense, every

REVIEWS OF BOOKS

man in every age must work out his own salvation." In considering the art of the past and the creative effort of the present, we would do well to hold fast to the belief that "for those who build in the spirit, and on a spiritual foundation, there can be no final failure."

FINE BIRD BOOKS, 1700-1900. Text by SACHEVERELL SITWELL, HANDASYDE BUCHANAN and JAMES FISHER. 120 pages, plus 16 colour plates and 22 plates in black and white. Collins and Van Nostrand. 12 guineas.

Reviewed by Geoffrey Grigson

Primarily this is itself a Fine Book, it is a folio of noble plates and clean, dignified typographical design; a product between nations, since the conception, the printing, the binding, the design are English, while the plates, in collotype and 8-colour photo-litho offset, were made—admirably, and as exquisitely as a mechanical process allows—by Van Leer of Amsterdam, and the paper is also Dutch. So much for the physical object. The Fine Book has a more practical purpose, making it a book required by collectors. After Mr. Sitwell has revealed his sensations in a text of some pages woven among plates of the Dodo (from Edwards's *Gleanings of Natural History*), the Cockerel, the Owl, and the Peacock (from Frisch's *Vorstellung der Vögel in Deutschland*), etc., Mr. Buchanan and Mr. Fisher get to business. One of these two has great experience as a dealer in rare books, the other is a civilised and learned man of science; between them, they provide the first bibliography of the fine ornithological books published between 1700 and 1900.

In date their first book is the *Icones Avium* of Peter Casteels, published in London in 1730, and they persevere until they have crossed the divide between hand colouring and the machine, and have reached the dismal bilious shine of chromolithography.

If I have a whisker of a complaint about this fine book it is first that I wish the bibliography had been arranged, not alphabetically, in all its convenience, but by dates, showing the development of the bird book; and second, that taste and the history of taste needed a trifle more attention. Let me ask a simple question, not asked frequently, and even less frequently answered. Has there, in fact, been a good artist—"good" by that ordinary standard which we apply to Degas or Stubbs or Pisanello—devoting himself to birds during these two centuries? There have been noble books and curious books, and plates which are informative and quaint, and sumptuous and engaging and, above all, suggestive. There is plenty for the collector—supposing he can afford the collection. But all that is another matter. Mr. Fisher and Mr. Buchanan dignify, if I have counted right, seventeen publications with three stars as "very fine books indeed." Other than the double elephant folio of Audubon's *Birds of America*, which needs no asterisk, these include Frisch's *Vorstellung der Vögel in Deutschland* (1733-1763), Seba's *Locupletissimi Rerum Naturalium Thesauri Accurata Descriptio* (1734-1765), Manetti's *Ornithologia* (1767-1776), William Lewin's very rare *Birds of Great Britain* (1789-1794), Levaillant's *Histoire naturelle des perroquets* (1801-1805), and *Histoire naturelle*

des oiseaux de paradis (1801-1806), and six of the works of John Gould. In any one of these books, Anglo-American, English, Dutch, German, French, Italian, do we, in fact, discover craftsmanship and splendour of presentation raised into the truth and convincing energies of art? Mr. Sitwell, and all of us, rate Audubon as the major draughtsman of birds; but even Audubon is then overrated (Mr. Sitwell, by wild fancy, suggesting that "within his limitations" he may be "the most considerable painter that the American continent, North and South, has yet



Plate 25. American Flamingo. Drawn from nature by J. J. Audubon, F.R.S., F.L.S. Engraved, printed, and coloured by Robert Havell. 1838.

produced"): in fact, his finest plates, such as the Blue Jay or the Meadow Lark, both reproduced in this book in colour, seem to me merely taxidermy behind the glass—dramatic and superfine, but still taxidermy. Audubon emerges as no more than the most glittering, dramatic, and effective of—expressively speaking—a weak bunch. With Gould and others in mid- and late-Victorian times, we are down to Chantrey Bequest art, redeemed only by the opulence of the books and the splendour of the birds. Indeed, Mr. Sitwell reminds us of what bird painting could be by the hand and the vision of Pisanello; and it would be interesting (and not difficult) to explain the discrepancy in exquisiteness and effectiveness between the painting of birds and the parallel painting of flowers, to explain why flowers, so to say, were received into the being of artists, and why birds were not, why the living nature of plants has been abundantly realised, even by small artists, and why birds, in bird books, remain stuffed upon the branch. But perhaps that is not, after all, the proper concern of bibliographers, any more than it need be the total concern of the collector. This time, also, the collector of books as well as the collector of bird books is involved. Taking this object in both hands, it reveals book-making and printing without frills or mannerism, with an adequate dignity, and without either pomposity or meanness. *Fine Bird Books* is of solid virtue in the era of fifth-rate reproduction of the fifth-rate.

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NELSON'S LETTERS FROM THE LEEWARD ISLANDS. Edited by GEOFFREY RAWSON, with Notes by PROFESSOR MICHAEL LEWIS. The Golden Cockerel Press. 7 gns.

Reviewed by Oliver Warner

Professor Michael Lewis, in his notes on the unknown Nelson fragments which are printed in this book, edited by Commander Geoffrey Rawson, cannot, with the best will in the world, argue that they add stature to the hero. In the first exchange of letters Nelson is seen to be right—theoretically right, in his insistence that the Navigation Laws should be obeyed in the West Indies where his ship then was, and where the official world was apt to turn a blind eye (and an open palm) towards irregularity of trade, but harsh upon the feelings of a kindly and distinguished old soldier, Thomas Shirley, who then governed Antigua.

In another fragment, he is seen condemning a sailor to death, with all the punctilio of a court-martial, the offence being temporary desertion, and that in a small island, from which it was impossible to get away; and it was even in time of war! It is good to note that the seaman was saved through the intercession of a fellow-captain, Prince William Henry, afterwards William IV, by no means a lenient man. Meanwhile, the wretch had suffered all the anticipation of a sudden and unmerited end.

Some details are given of Nelson's finances. At one time he had the slender balance of only twenty-two shillings. It is sad that he had so few years in which to enjoy the wealth which came to him after he had attained flag-rank.

It is true that the new material adds little to the Nelson portrait, it does emphasise that he was one of those comparatively rare creatures whose qualities are enhanced by success. As a young man he could be as rigid as the young, when in power, are apt to be; as he grew older—he never lived to be old—he relaxed, to his own benefit and that of everyone who served with him.

This little collection of items from the British Museum and the Public Record Office is handsomely produced, and is embellished with engravings and a map by Geoffrey Wales.

ELIZABETH I AND HER PARLIAMENTS 1559-1581. By J. E. NEALE. Cape. 1953. 25s. 434 pp. Illustrated.

Reviewed by Jack Simmons

This is the first part of a work that will be completed in two volumes. It is at once a parliamentary history of the reign of Elizabeth I and a study of the personal relations between Queen, Lords, and Commons. Anyone who has read Professor Neale's life of the Queen will know how accurately he interprets her mind; and his deep understanding of her subtle and complex personality is equally evident here. Again and again he is able to show how much farther she saw than her ministers: "how much," as he remarks at one point, "the English liberal tradition owes to her sanity." For the famous Elizabethan compromise was in the fullest sense due to Elizabeth herself, and a large part of the story of her relations with Parliament is concerned with her efforts to keep its hot-headed extremists in check.

Professor Neale shows us the Queen's skill, her courage and resource, her wonderful instinct for standing firm at the right time and withdrawing, if she had to, with so much grace that she seemed almost to register a victory. Yet he sees her as fallible, too. He emphasises strongly, for instance, the serious mistake she made in proroguing the Parliament of 1563 instead of dissolving it: the formidable body of the Government's critics in the Commons, who had learnt to act together in the session of 1563, were thus able to build on former experience in the second session three years later.

In his preface Professor Neale remarks that it would not be possible to write a similar parliamentary history of any previous reign. In the later XVIth century the evidence at our disposal suddenly becomes full and vivid. Not always as full as we could wish: there are tantalising gaps—hints and suggestions that can never be certainties, at some points no evidence at all. In this book Professor Neale has been able to use important new sources, especially some parliamentary diaries, which throw new light on the story.

It is not surprising that historians, looking back to the age of Queen Elizabeth I across the XVIIth century, should have emphasised most strongly the elements of opposition that are to be seen in her parliaments. But one must be careful not to exaggerate them. Professor Neale shows how important other things were as well: the influence and, at normal times, the undisputed control that the Government could exercise over Parliament; above all, perhaps, the volume of hard work it performed, in spite of its wranglings and

WEDGWOOD

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DAVID TO DELACROIX. By **WALTER FRIEDLAENDER.** Harvard University Press, and Geoffrey Cumberlege, Oxford University Press.

Reviewed by Bernadette Murphy

This translation of Dr. Friedlaender's scholarly guide to the evolution of French art from the turbulent days of the French Revolution, through the Napoleonic era to the middle of the XIXth century, will be welcomed by amateurs of art no less than by the art historian and the student. It deals with a period in French painting which evokes no great enthusiasm at the present time. Constable sums up its first half as a time "when David and his contemporaries exhibited their stern and heartless petrifications of men and women." David's innumerable pupils came from many countries and his influence spread all over Europe, and both were responsible for a great deal of lifeless art which was labelled "Davidian," and did no service to the master's reputation. His greatest pupil Ingres left a series of superb portraits, but Ingres' fame in his lifetime was due to his big compositions, mainly of female nudes, in which "a kind of frozen sensuousness . . . permeates the whole." Géricault and Delacroix broke away from the pseudo-Greek mode of the generation before them, who were the first inheritors of David's classicism, and because both

were great artists they put the stamp of their romantic personalities upon the art of their time. But their themes do not move us now to the same degree as they did their contemporaries. Yet we, too, can thrill to the surge of life on their canvases, the colour and movement and emotion which make aesthetic masterpieces of their heroic subjects. Dr. Friedlaender's sensitive analysis of the successive influences, psychological, aesthetic and political, which played on the artists during these eighty years, stimulates appreciation of their work and helps us to understand their aims.

A PIONEER FAMILY. The Birkbecks of Illinois, 1818-1827. By **GLADYS SCOTT THOMSON.** Jonathan Cape. 10s. 6d.

Reviewed by John Gibbins

The Morris Birkbeck often mentioned disparagingly by Cobbett for leaving his prosperous Surrey farm for the hazards of the American prairie is the subject of this admirably ordered book. Miss Scott Thomson has used as a base a collection of Birkbeck family letters in the estate of the late Sir Henry Hake. She writes a most discerning explanatory prologue as to Birkbeck's English and family background and this is an admirable introduction to the letters themselves. The latter she connects with adroit and most pertinent comments.

Birkbeck was of the Society of Friends, and, while his emigration was not a search for religious freedom as with so many others, it was certainly symptomatic of

the social need of the Dissenters for a society more in tune with their ideas.

The history of the Birkbecks in Illinois was a chequered one. Birkbeck himself was of the sturdy race of the true pioneer. His children soon seem to have acquired a sense of the expansiveness of the new country of which they had become citizens. None of the sons was ultimately content to expand the labour and patience necessary while subsisting on such slow returns.

Birkbeck, at the age of 61, was drowned when fording a river on a return journey from a settlement presided over by the son of Robert Owen.

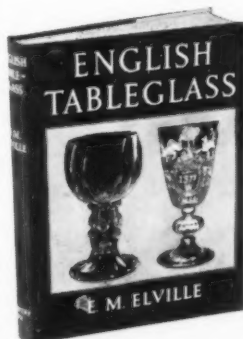
The letters are family letters in the best sense: and, being written to relatives in England in most affectionate terms, are full of significant data concerning the difficulties of the settlers in trying to establish themselves. Sons and daughters, as well as Morris himself, took part in the correspondence so there is plenty of variety of tone and several individual points of view—and many differences of opinion.

The letters of daughter Pru are particularly lively. For all the seriousness of the masculine letters the real cause of the rupture between Morris and his son Richard is not disclosed, but one assumes that Richard was not a natural farmer.

The book makes no pretensions to being large history. It does, however, mainly by the skill and economy of its editing, give a surprisingly living picture of the highly individual units that laid some of the original patterns of that vigorous, muscular, and still somewhat unco-ordinated amalgam, the United States.

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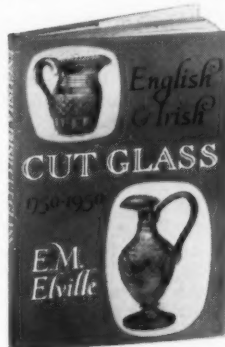


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REFLECTIONS ON A MARINE
VENUS. By LAWRENCE DURRELL.
Faber. 25s.

INVITATION TO AN EASTERN
FEAST. By AUSTIN COATES. Hutch-
inson. 21s.

Reviewed by Jon Wynne-Tyson

Reflections on a Marine Venus is the sort of book one would expect from a poet, yet so seldom gets. It is a source of thankfulness that in the interminable desert of arid modern prose, the occasional green oasis may still be found, and while full appreciation of this quite beautifully written account of friends and places on the island of Rhodes demands some prior knowledge of Greece and her people—for a number of Mr. Durrell's allusions suggest his own pleasure in perception rather than any stern resolve to communicate those enjoyments at the expense, perhaps, of spontaneity—the work is conceived in such an atmosphere of poetic intensity, revealing both a keen feeling for characterisation and a quietly effective sense of humour, that its enthusiasm and sincerity will carry the most insular reader over the few less successful passages.

Such a book, in the quality of whose writing its pleasure lies, demands quotation, and a fair example is a description of the view from the Monte Smith in which the author conveys the picture of the great amphitheatre lying below him where once the white city of Hippodamnus lay, with "its sacred groves and temples, its dazzling statuary and teeming dockyards," the crusader town louring, "with its gross bastions and keeps shining through the evening mist, topped by the minarets and the turning windmills of the Turkish quarter."

Inconsequentially, this type of writing puts the reader into something akin to the dream-mood inspired by many of the paintings of Bosch, for "how far all this is from its Greek setting, from the main current of its landscape tradition—this old swarthy, a peasant and his sheep on the green hill; the reclining figures of his daughters by the old well, raiding a fragrant violet-bed, and for their daily meal unwrapping from a dirty piece of paper a dozen sour olives. Against this backcloth the towers and buttresses of the Knights rise into the sky, dark with the premonitions of an alien age, of alien ways. Yet the patient landscape has almost succeeded in domesticating the gothic north; it has sent wave after wave of tangerine-trees to assault the dark stones of the castle. It has choked the moat with almond and peach blossom. It has coated the stern revelins with the iridescent sheen of moss kept moist from some invisible spring seeping through the stones..."

We get so little writing of this quality to-day; obscurity, or all too detailed facts, usually unpleasant, mark the limits of eloquence and vision. In this instance, however, we pay fully for a rare experience, the book being absurdly highly priced in view of its indifferent and few illustrations, lack of index, somewhat irrelevant appendices, and brevity of text.

Invitation to an Eastern Feast, on the other hand, is in nearly every respect good value, being a most promising first book from a highly observant and markedly elegant mind. Blessed with the knack of

being able to enter almost any door by sheer weight of charm—plus, doubtless, a pinch of self-assurance—Mr. Coates, within brief minutes of setting foot on Asia, appears to have merged into the fabric of Eastern life with the ease of an invisible mend, at once at one with people of the most diverse castes and callings.

But while I derived considerable enjoyment from his account of strange dishes and unusual customs and manners, the sections that give this book its strength and substance are those describing the philosophical and metaphysical aspects of Eastern thought and character. Mr. Coates writes with a true sense of authority and understanding on these matters, and for the reviewer they comprised far and away the best in a wholly readable, if somewhat protracted work.

Although not presuming to emulate the narrative skill and delicacy of Mr. Durrell, there are high-lights of description that augur well for this writer's future, despite a tendency towards carelessness, and a sense of characterisation that shows room for development. A passage from his account of his first night in a country house in Bengal will convey some idea of the quality of his prose at its best.

"Every sound around me was foreign to the sounds of home—naked feet passing on tiled floors, the occasional silvery rattle of an anklet, a foreign tongue whispering, the crickets outside; and not sounds only, but the stillness of the air within the mosquito curtain, Indian perfume lingering over the rough homespun sheet, and the indefinable but intensely real sense of a different world in the darkness beyond, with its croaking bullfrogs, its paddy-fields and fish ponds, its palms and lotuses, with another way of looking at time, another way of measuring space and counting the years, another heaven."

I am sure Mr. Coates could have found new things to say about Indian and Burmese art, if only about Jamini Roy, who has designed the charming jacket of this book.

WREN THE INCOMPARABLE. By MARTIN S. BRIGGS. Allen & Unwin. 35s.

SIR CHRISTOPHER WREN. By JOHN SUMMERSON. Collins. 7s. 6d.

Reviewed by E. Mosely

As would be expected of a book written by an architect, Mr. Martin S. Briggs, in his new work, *Wren the Incomparable*, has laid the emphasis on Wren's architectural achievements, and indeed it is as an architect that Wren is best known and remembered.

The latter chapters of the book are a general summing up and the first is devoted to Wren's pre-architect days, dealing with the first thirty years of his life, and recounting the tale of his outstanding ability in a diversity of subjects. Then buildings and layouts designed by Wren, or in some cases attributed to him, are grouped, and each further chapter devoted to a type of building, such as his churches, hospitals, St. Paul's Cathedral, etc., and this method of classification makes it a simple matter for a student to find all the information required. For indeed, this is a book of reference. Most of the buildings mentioned are described

REVIEWS OF BOOKS

in minute detail and all sources of information are quoted, with chapter and page named for almost every fact recounted, and as well reference to colleagues and collaborators and interesting and amusing passages from contemporary writings not only add to the enjoyment of the reader but serve to illustrate and amplify the text.

This book must earn the gratitude of students of Wren's work and of the English Renaissance period, not only for the extensive research undertaken, but for the documentation of the knowledge gained in this research. But there is a slight drawback for the "ordinary" reader. Mr. Briggs has found it necessary, in order to make his work wholly comprehensive and to omit nothing relevant to an argument, to refer backwards or forwards to information on other pages. As many of these pages contain some 500 words, when the item has been traced the reader finds that the continuity of the narrative has been lost, and this detracts a little from the ease and comfort of reading the book simply as a work of architectural history.

Many beautiful photographs illustrate the book and serve to recall buildings slightly known or forgotten; it is sad to learn how many of Wren's works, commissioned after destruction in the Great Fire of 1666, were themselves destroyed or damaged in the disasters of 1940-45. There are, too, some 31 very pleasant drawings by the author, not the least interesting of which are plans and layouts for some of the larger schemes for which Wren made designs, as from them it is possible to get an idea of the high imaginative quality that he possessed and which is the main attribute of all truly great architects. And, it also emerges that Wren's outstanding ability in mathematics and his scientific approach to his problems of planning and construction, together with his vision, imagination and amazing industry, make him one of the great architects of all time.

Mr. Briggs has brought the history of Wren up to date in this book and his obvious love of and zest for his subject has produced a truly authoritative work of very great interest.

To those who have interest, but little time, *Sir Christopher Wren*, the new volume in Collin's "Brief Lives" series, is a record of Wren's working life, and argues of his logical development from astronomer, geometrician to architect. The work on St. Paul's and other buildings are delightfully described and the whole so

gracefully written that it must please all readers.

THE LITERARY HISTORY OF ROME: from the origins to the close of the Golden Age. By J. WIGHT DUFF. Ernest Benn. £2 2s.

Reviewed by M. Andrewes

There will be a warm welcome for a new edition of this history of the golden age of Latin literature, which at once took its place as a standard work in 1909 and has for too long been unobtainable. Much ink has flowed since its first appearance: and there are few aspects of Roman thought that have not been reviewed, and few branches of Roman scholarship that have not been enriched, since its publication nearly half a century ago. But it still holds the field as a standard literary history, indispensable for the scholar and illuminating and enjoyable for the general reader.

Histories of literature are apt to depreciate in value in the light of fresh discoveries and assessments. But the qualities of Wight Duff's work stand out to-day as brilliantly as ever. There are two threads that run through all the material: the essentially Roman character to be found in all Roman literature, whatever its debt to Greece, and the influence on writers of environment—of geography, ethnology and historical setting. These themes perhaps require less emphasis now than they did fifty years ago, but they are no less fundamental to sound appreciation. Still valid, too, is the independent judgment, based on wide erudition and the honest evaluation of evidence, of a lover of good literature who has himself a happy turn of phrase, whether in exposition or translation. The author is able to communicate his enthusiasm to the non-classical reader by the help of felicitous translation. Two lyrics of Catullus are a case in point. The originals are in the same metre: but one is represented by octosyllabics ("Let's live, my Lesbia, and love"—Cat. V), and one in sonnet form ("Mourn, all ye powers of Love and Loveliness"—Cat. III): and we can have confidence in the insight of a critic who can convey a difference of feeling, within the same formal category, by so bold a difference in treatment.

The publishers have performed a valuable service in making this book again available, and Mr. A. M. Duff, as editor, in providing a useful supplementary bibliography to cover the intervening years.

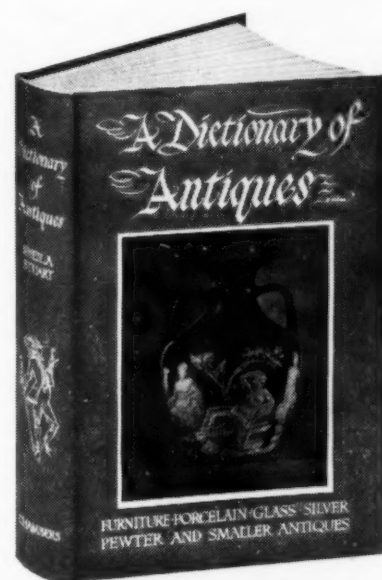
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APOLLO

GIOVANNI BATTISTA PIRANESI.

By A. HYATT MAJOR. Allen & Unwin. 80s. net.

Reviewed by Oliver Warner

It would be hard to find an XVIIIth-century reputation more typical in its vicissitudes than that of Piranesi (1720-78). Born ten miles from Venice, and renowned throughout Europe in his lifetime for his etchings of Roman antiquities, in the English-speaking world of the XIXth century he went into a long eclipse. As Mr. Hyatt Major reminds us: "The thick index volume to Ruskin's complete works does not mention him, nor does the index to Hamerton's *Etching and Etchers*, of 1868. Any artist ignored by these legislators of taste could not be collected seriously in England or North America."

To-day (when we read Ruskin for different reasons), Piranesi's wonderful series of plates called "The Prisons" are, as Mr. Aldous Huxley once pointed out, perhaps "the nearest XVIIIth-century approach to a purely abstract art." Horace Walpole, De Quincey, Coleridge and William Gilpin admired Piranesi for very different reasons, and their evaluations must cause surprise that this artist could ever have escaped inclusion in even a Victorian survey of European art.

Piranesi's prints and drawings have attraction to-day for their monumental rendering of the architectural and engineering relics of antiquity, for their consistent vitality of design, above all for their ability to convey ambition, frustration and decay on a grand scale. Piranesi's

prisons seem to echo the perplexities, aspirations and torments of an age in which even he might have found it hard to take fire.

Mr. Hyatt Major's is a thoroughly useful study. Designed partly for the collector, partly for the general reader, it includes a succinct account of what is known of the artist's life and work; a symposium of the more important criticism about him; a bibliography; and no less than 137 reproductions, including, as a frontispiece, Felice Polanzani's well-known portrait of 1750.

LACE AND LACE-MAKING. By MARIAN POWYS. C. T. Brownford Co., Boston. 7.50 dollars. Bailey Bros. & Swinfen, Ltd. 60s.

Reviewed by G. Wingfield Digby

Anyone who is interested in lace will learn something from this book. Marian Powys has devoted many years of her life to the making, collecting, and repairing of lace. Her understanding of it is that of the artist-craftsman for his work. She knows about lace as only the experienced lace-maker can, and her love and appreciation of it spring from this source.

The book is extremely well illustrated. The chapter entitled "The Key to Lace" is illustrated with text-cuts giving details of study specimens which serve as a basis for the comments of the text. The rest of the book is furnished with larger reproductions showing a wide range of laces of all types, some in greater and some in less detail.

The chapters on the "Naming" and "Pedigree" of lace set out the families and groups of laces with the help of simple diagrams. There is a warning on misconceptions attaching to the use of lace names, and it is pointed out that even the word "lace" meant, in the XVIIIth century, primarily a cord or plaited string. (It was this sort of lace which J.-J. Rousseau used to work at when he was in company and unable to bear the tedium of fashionable and witty conversation, as he records in his *Confessions*). But neither these chapters nor those on the Ecclesiastical, Personal, Decorative, and Bridal uses of lace aim at a scholarly or historical approach to the subject. This is not a book of precise enquiry supported with carefully documented facts, but it is a book to enjoy, and contains a great deal of practical knowledge and experience, as well as much useful and colourful information.

A chapter on "Directions for Making Lace" is particularly interesting, and many will no doubt appreciate a final chapter on "The Mending, Cleaning and Care of Lace."

THE COSTUMES OF CHIOS: Their Development from the XVth to the XXth Century. By PHILIP P. ARGENTI. Batsford, London. £10 10s.

Reviewed by James Laver

The Greek island of Chios is rarely visited by tourists although "Hellenic Travellers" sometimes put in there before the War and found, to their delight, that

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Chian wine deserved its reputation, and that some picturesque costumes were still to be seen among the crowd that thronged the quays. Such costumes are no longer worn every day, except perhaps at Kalamati and Pyrgi, but only for feast days, weddings and carnivals which the visitor with only a short time at his disposal is very unlikely to see. Unfortunately, many of the peasants have begun to cut up their ancestral costumes to clothe their children, or in order to sell the embroideries on them or to use them for the decoration of bed-spreads or cushions. The author of the present volume has spared no pains to persuade the Chians to preserve their costumes, he has searched for them in family chests, and he has made detailed studies of those that could be found. These studies, together with illustrations of the past, comprise his documentation, and the result is certainly impressive.

Chios has always been particularly rich in "regional" costume, and the word has to be used here in a special sense. For the island is divided into four main regions, differing in their flora, their architecture, in their folklore and in the dresses of their inhabitants. Early travellers described it as a terrestrial Paradise, as it certainly is in the fertile Kampòs, the region behind the chief town and port of Chios, and in the mastic region to the south. It has had a chequered history, falling in turn under the dominion of the Byzantine Empire, of Venice, Genoa and then Turkey. Owing to its close proximity to the Turkish coast it was not united to Greece until 1912.

The Genoese influence was far-reaching, affecting customs and architecture as well as dress. The Genoese costumes were those of the XIVth century, and long persisted when fashion had changed in the rest of Europe. A writer of the late XVIIth century notes that "the men are dressed according to the ancient Genoese fashion, and do not want to give it up: Chios is the only island of the Levant where long garments have not been adopted. Since they have submitted to the Turks, the inhabitants have kept to the fashion of the Genoese or Franks; the men still wear long hair, hats, doublets, trousers, shoes. . . . Their hats have wide brims which are not turned up and they look somewhat like sugar-loaves." This costume persisted in Chios for more than a hundred years after the Genoese had been expelled from the island.

Even under the Turks the Chians enjoyed religious and commercial privileges such as no other isle in the Empire possessed. The island was extremely prosperous. The mastic crop was a valuable monopoly, there were orange and lemon groves, and, until almost the end of the XVIIIth century, a prosperous silk trade. The dresses of the island nobility were, in consequence, very rich, and from the end of the XVIIth century they wore the dress of the Greeks of Constantinople, but more closely fitting. The characteristic of their costume was the huge gourd-shaped hat of astrakhan which sometimes weighed as much as ten or twelve pounds. The peasants, on the other hand, continued to wear a variant of Venetian dress.

The terrible massacre of 1822—familiar through the famous painting of Delacroix—put an end to aristocratic costume by annihilating the aristocrats or driving them into exile, but peasant costume

continued until our own period, when it is disappearing. Mr. Argenti's work was therefore undertaken just in time, and some idea of the difficulties of his task may be gathered from the fact that eleven different villages showed eleven different costumes with little resemblance between them, each village not only having its own distinctive costume, but in many cases its own name for each of the various garments worn.

Mr. Argenti describes them all, with many diagrams and drawings to make his points clear; and it is difficult to see how the work could have been better done. He deals not only with the costumes themselves, but also with the materials of which they are made, the dyes used in their manufacture and the embroidery stitches which embellish them. He has also a section on jewellery and cosmetics. He has, in fact, produced a standard work which is never likely to be superseded.

REMBRANDTS WITHIN REM-
BRANDTS. By JANOS PLESCH.
Simpkin Marshall, Ltd., London.
£2 2s.

Reviewed by Horace Shipp

In Rembrandt scholarship, Dr. Janos Plesch is known for his recent independent re-discovery of the true subject of "The Night Watch" (see APOLLO, March, 1950), which had been put forward as long ago as 1888 by John Forbes White in the *Encyclopædia Britannica*. Dr. Plesch has another and much more startling theory: That into the paintings and etchings, Rembrandt wove a vast number of faces, masks, animals' heads and such subjects, skilfully hidden and inserted in all directions. He believes that Rembrandt's first concern may have been these, and that they indicate the tremendous fecundity of the artist's imagination. The theory continues into his own professional department of medicine with the suggestion that Rembrandt's mind was stimulated to this activity by the operation of tertiary syphilis. All this has been made the subject of his book *Rembrandts within Rembrandts*, where eighty or so photographs show the alleged faces, etc., which Dr. Plesch has discovered, in detail. I write "alleged" because I confess that I remain unconvinced, although some years ago I had the interesting privilege of discussing the theory with him and of having his demonstration. The difficulty is that a face can be hinted by any arrangement of three dark tones in triangular formation, and, given such a theory, one finds them everywhere. Rembrandt's particular loose impressionistic technique and mysterious chiaroscuro encourages the illusion. When all is said, Hamlet teased Polonius with this business of visual analogy. Others, however, may feel that Dr. Plesch "has something" (to use the current idiom), and his evidence is ably advanced in this handsome volume. I thought it was very thin in the syphilis theory, which he believes accounts for the phenomena of the Renaissance. "The great master spirits of the Renaissance were all syphilitic." "In fact, syphilis and the Renaissance are two inseparable things." The evidence that Rembrandt was afflicted seems very slight. Those who love extreme theories will enjoy this book.

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MUSIC: The Language of Carols

BY E. V. KNOX

"Nulus in festivitate S. Joannis . . . caraulas aut cantica diabolica exerceat. . ."

The birds sing carols, Stonehenge is a carol, and carols are a part of the sacred music of the Church, more especially at Christmas time. The word has suffered strange mutations of meaning throughout the centuries. It was a dancing ring, and whatever may have happened among the Sarsen stones, dancing has no place, except for one survival at Seville, in ecclesiastical ritual.

The difficulty for long years was to keep that and many other kinds of revelry out—the Feast of Fools, the Feast of Asses, the Feast of the Bull, mummeries, farces, buffooneries, and pagan or semi-pagan ceremonial of every kind. Ancient Rome passed on her Saturnalia, other countries their own forms of merrymaking, and thrust them, despite edicts and ordinances, upon the holidays of Christianity. Consider an old Christmas at York.

"Heralds blew the Youle-girth from the four barres to the four quarters of heaven, and every one was welcome for the Twelve Days, no restraint for the time stated being set upon dicers, carders, and common and unthrifty folk. At the sound of the trumpet all the people, in token of rejoicing both in church and at the four gates, cried 'Ule, Ule!'"

Seeing that the high altar was heaped with mistletoe, one might have supposed that the Druids had come back to the city of Constantine's birth. But this was a mild extravagance. To make a mental

picture of the hilarity with which the Church had to contend, one would have to imagine a carnival of flowers or the Helston dance, conducted not merely through the streets of the town, but into the churches and up to the altar rails. So things were before the secular theatre began. The Church made many compromises, and the carol was one of these. To Latin hymnology were added local songs and airs, and dance tunes carefully collected and reset to ecclesiastical use. They are a vast literature, of which France perhaps provided the greatest store. The XVth century is the date usually assigned to most of the collections, and Luther, though one might have expected it, was a great gatherer and singer of old folk songs. Nor does the word carol itself lose without reluctance its association with the dancing ring.

"There mightest thou karollis sene
And folke daunce and merry ben
Ne code I never thennis go
Whiles that I saw 'hem dancing so."

Says Chaucer in the "Romaunt of the Rose." And most compilations of English carols include the remarkable ditty which begins:

"To-morrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:"

with its refrain

"Sing, O my love, O my love, my love, my love;
This have I done for my true love."

The subsequent stanzas, ten in number, narrate the whole gospel story in the first person, concluding:

"Then up to heaven I did ascend,
Where now I dwell in sure substance,
On the right hand of God, that man
May come unto the general dance."

This was first printed in 1833. The establishment of the text would perhaps be two hundred years earlier.

A quaint and charming variation connects the carol with one of the simplest and best known nursery rhymes.

"I saw three ships come sailing by,
Come sailing by, come sailing by,
I saw three ships come sailing by
On New Year's day in the morning."

"And what do you think was in them then
Was in them then, was in them then . . ."

Well, we all know that three pretty girls were in them then, of whom one could whistle, and one could sing, and one could play on the violin. But the carol runs:

"I saw three ships come sailing in
On Christmas Day, on Christmas Day;
I saw three ships come sailing in
On Christmas Day in the morning."

And what was in those ships all three . . .
Our Saviour Christ and His lady. . .
Pray whither sailed those ships all three . . .
Oh they sailed into Bethlehem. . ."

"The Holly and the Ivy," on the other hand, if we may judge the refrain from internal evidence, seems to be based on a hunting song.

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*"The rising of the sun
And the running of the deer
The playing of the merry organ
Sweet singing in the choir."*

And may even take us to Sherwood, like the wholly secular

"Robin Hood and Little John
They both are gone to fare, O,
And we will to the green-wood go,
To see what they do there, O,
And for to chase the buck and doe
To chase the buck and doe, O,
And for to chase the buck and doe
With *Ha-lau To*, sing merry, O."

This, at any rate, could only be suitable for a May Day carol, for *Ha-lau To* seems to mean a huge mass of May blossom carried on a pole, maybe by Friar Tuck. One advantage that our ancestors had over us (lost presumably through the alteration of the calendar in the middle of the XVIIth century) was that of always finding the May flower in full bloom on the first of May.

But to return to the holly and the ivy. These have been given a Christian significance in the carol that bears their name. But they have a far older significance in rustic superstition and folk lore, either as representing the male and female principle, or harbouring the spirits of woods during winter-time.

The printing of text is naturally very late, subject to many variations and linguistic change, but the sense, whether simple and childlike, or a rousing summons to dance and song, is constantly discernible either in the opening or in the refrain, and quite apart from the setting.

"From out of a wood did a cuckoo fly,
Cuckoo,

He came to a manger with joyful cry,
Cuckoo;
He hopped, he curtsied, round he flew,
And loud his jubilation grew,
Cuckoo, cuckoo, cuckoo.

Yet of our own ancient carols there stands out one almost certainly the work of a single poet, but a poet unknown that seems to have no previous inspiration and is probably a XVth-century composition:

"I sing of a maiden
That is makeless;
King of all kings
To her son she cries.
He came all so still
Where his mother was,
As dew in April
That falleth on the grass.

But why the stress is laid here on the month of April and not on Youle, we cannot say.

Terrestrial Argument and Angel Songs WILLIAM LUKE

The musical origin of the carol has long been the subject of controversy between two schools of thought: on the one hand are the musicologists who, basing their conclusions on research into XVth-century MSS., maintain that it is, as we have it, the work of trained musicians; on the other front are more scholars and historically minded specialists who put its origin in folk song. Dr. Greene, in his authoritative book on carols, advances the idea that it was popular "by destination" rather than "by origin."

The first manuscript records must obviously have been the work of composers. But it is surely fair to argue that these men, working on folk tunes, were bound to apply the pressure of their academic training and even their own ideas, thus creating a stylistic tradition of their own; and in doing so giving a simple melody a technical setting. The folk song adapted into the schools would therefore immediately provide data for genuine musical analysis because it had become a conscious art and developed into a definite musical form.

Manfred F. Bukofzer, in his *Studies in Medieval and Renaissance Music*, says:

"We find a peculiar forcefulness and an unmistakable lilt in almost the entire group of carols that match the strong rhythm, concise verse, and accentual metre of the lyric. How stereotyped the musical means are can be seen especially in the cadences. But even the melodies of different carols are sometimes as though one were derived from another. *However, this impression is deceptive and is merely the outcome of the high stylistic uniformity.*"

In italicising this I wish to point out that the writer seems to be arguing that all carols are conscious pieces of music. But surely this is going to the opposite extreme from the folk-lore, who deduce that the similarity of carol tunes stems from some common ancient original. The difficulty, of course, is that there can be no all-embracing theory about the carol. They are probably nothing more than a collection of tunes and songs that have survived simply because they had in them something of a musical "survival of the fittest."

The same author produces manuscript evidence that almost all the early written carols were composed in triple or com-

pound time, both, as he observes, which lend themselves to the dance rhythm. It is on this dance connection that the folk-lore base their main argument. The fact that most early carol forms consist of burden alternating with stanza or strophe is used as an argument on both sides.

The layman, conditioned from his cradle to a joyous association of Christmas with its carols, will be content to leave all this discord to the specialists. To him the scope of carol music is as wide as music itself and, indeed, there is no better guide to the probable origin of a carol melody than one's own ear. Those who listen uncluttered by musical pigeon-holing may well feel that most familiar carol tunes give themselves away quite freely. The simple rondo chant, for instance, of "I saw three ships come sailing by" seems far older than the early community singing that became so happy a part of country fairs and church festivals. Its simplicity appears to belong to the world of very early lullabies, nursery rhymes, or even of work chants.

Certainly enjoyment of the carol at Christmas, whether it be linked with wassail or the celebration of Christ's nativity, is made possible by a legacy of centuries. And in this legacy, as Cecil Sharp's splendid collection of carols proves, what, for want of a more precise term, can only be called folk song and plain song elements have persisted.

It is surely better when the season comes round to sing them and enjoy their beauty than to argue over their ancestry.

If, as Dr. Greene says, the tunes are popular "by destination," then let them be so in fact.

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The Art of Good Living

CHAMPAGNE AND COGNAC BRANDY BY ANDRÉ SIMON

WINE is a natural product of the soil as well as a manufactured article. What the vine has to give, and a wonderful gift it is, are ripe grapes with their own bloom-yeast upon them, ready to start the miracle of fermentation, which turns grape-juice into wine, as soon as the grapes are crushed. But it is to the skill and care of men who watch over the newly born wine, ward off its enemies, rack it off its lees, and eventually bottle it at the right moment and in the right manner, that the sticky, turbid grape-juice that flowed from the wine-press becomes the brilliant purple or golden wine in our glass. This is true of all wines, but of champagne more than of all other wines. The crystal-clear and lively champagne, all fun and bubbles, which loosens the tongue and sharpens the wit, such a welcome friend on all joyful occasions, gives a great deal of trouble and no little anxiety to a number of people before it smiles upon us: they say that from the hands that picked the grapes to those that uncorked the wine and poured it out, a bottle of champagne has to pass through a hundred pairs of hands. Why should it be so? Because champagne is the problem child of Jean Raisin's very large family. It is not really its fault. It is born of noble grapes, the Burgundian Pinots, but there is very little family likeness between the still wines, red and white, of Champagne and those of the Côte d'Or. The grapes were the same, but they were grown upon entirely different soils: the soil is the larder where food is stored for the vines, and the soil of the Champagne vineyards is by no means so well stocked a larder, with the inevitable result that the grapes are not so well fed, and their wines cannot be expected to have the same "body." To make matters worse, the vineyards of Champagne are uncomfortably near the northern limit beyond which it may be possible but it is not sensible to grow grapes in the open as a commercial proposition, since they are not likely to ripen properly except in exceptionally hot weather years. One might well ask: "Why do they bother to grow grapes in Champagne when they know that they will be underfed and sun-starved?" The answer might well be that a mother loves her more difficult or delicate children, whatever trouble and expense they may be, just as much as the sturdier and easier ones, if not even more. In the case of Champagne, however, it is not exactly a case of a mother's disinterested love, but a paying proposition. By blending the wines of a number of different vineyards in an expert manner; by bottling the judiciously blended wine with enough sugar to ensure that it will ferment within its securely stoppered bottle, thus producing sufficient carbonic acid gas to render the wine sparkling; by cleverly getting rid of the sediment that the wine has cast off in its bottle in

the course of its second fermentation; a beautiful, star-bright, sparkling wine is obtained which possesses a wine-appeal as universal as it is irresistible, a wine-appeal which it owes to the very fact that it is so delicate, gossamer-like, with greater breed than body. What greater proof can there be of the wine-appeal of champagne than the prices at which it is sold, three pounds in most London hotels, two pounds on board any P. & O. ship, four guineas at Chez Maxim's, in Paris, for one single bottle—a bottle which may be a little too much for one, nowadays, but hardly enough for two!

Before World War I, there was a large demand for champagne in imperial pints, especially for clubs. The imperial pint, eight to the gallon, half-way between the reputed quart and the reputed pint, was the recognized size for a gentleman dining alone, although gentlemen of the "old school," and W. E. Gladstone was one of them, would

have nothing to do with what they called "that emasculated bottle," and insisted on their right allowance of a quart per head. It had not always been thus. Up to the seventies of the last century, champagne had always been sold very young and very sweet, sweet or fairly sweet, according to its destination: 5 per cent candy liqueuring used to be the average for wine coming to England, 10 per cent for that which was sold in France, and 20 per cent when it was sent to Russia, where Grand Dukes drank it laced with yellow chartreuse. It was

only during the late 'sixties and early 'seventies that some English wine merchants persuaded champagne shippers to let them have some of the wines, made in particularly good years, unblended and unsweetened, wines which, when they had been given time to mature, could be enjoyed at mealtime no longer merely by the glass but by the bottle.

The first vintage champagne to gain a wide measure of popularity in Great Britain was the wine of 1874, and it was followed by the exceptionally fine vintages of 1880, 1884 and 1889, for which the demand outbid the supply, with the inevitable result that prices rose sharply. This, however, did not affect adversely the popularity of champagne; on the contrary, it made vintage champagne more fashionable and champagne shippers were only too pleased to ship larger quantities of vintage *cuvées* in rapid succession: 1892's, 1893's, 1895's, 1898's, 1899's, 1900's, 1904's, 1906's, and 1911's before World War I; 1913's, 1914's, 1915's, 1917's, 1919's, 1920's, 1921's, 1923's, 1926's, 1928's, 1929's, and 1934's before World War II. Since then we have had 1937's, 1940's, 1941's and 1942's, now past their best; 1943's and 1945's which are at present at their best; 1947's and 1949's soon to be the next best.

There has been for many years past about a score of champagne shippers who have shipped consistently fair or



CHAMPAGNE GLASSES

(Left) Baluster Stem Goblet. Circa 1720-30. (Centre) Long bowl, of ale glass type. Circa 1760-70. (Right) Victorian Goblet, with hollow stem, each holding half a bottle of champagne. Circa 1840. Courtesy of Cecil Davis.

fine wines and thus gained a large measure of popular support. Out of the number there has always been two or three brands, never for very long the same, which "lead the field," so to speak, not necessarily selling more wine than any of the other brands, but enjoying greater prestige and being more fashionable. Fifty years ago, the leaders were Pommery and Clicquot, the favourites of King Edward VII. To-day, Krug and Bollinger lead "the field," with Clicquot challenging them closely, and not very far behind the thundering hoofs of the "field," Moët et Chandon, Pommery, Pol Roger, Cordon Rouge, Dry Monopole, Irroy, Lanson, Perrier-Jouët, Charles Heidsieck, George Goulet, Roederer, and others, all of them with a chance to take the lead some day, for the winning post is not in sight and the race goes on for ever.

Cognac is the name of an old French city with a dual personality: part of it is antiquated and half-asleep alongside the still and deep waters of the River Charente; and part of it very much wide-awake, ultra-modern, full of business, and in the front rank of dollar-earners for France. Cognac is some 300 miles to the south-west of Paris, a very long way from Reims, which is 100 miles to the north-east of Paris. Yet, the best vineyards of Cognac are called Grande Champagne and Petite Champagne because their chalky soil is so much like the soil of the Champagne vineyards. Of course, the climate of Cognac is entirely different: it is milder and its mean humidity is much greater owing to the proximity of the Atlantic. The grapes of the Charente vineyards are also entirely different from those of the Marne: the vine which is now mostly grown in the vineyards of the Charentais country is called St. Emilion, and it has almost completely replaced the former favourite known as La Folle Blanche. The white wines made from this St. Emilion grapes are very similar to the white wines which used to be made from La Folle Blanche grapes: they are hungry, thin, angular wines, not nearly so good as the Pinot-made wines of either

Burgundy or Champagne. They have never had a good name. During the three centuries of English rule along the whole of the south-western seaboard of France, the white wines of La Rochelle, as they were known from their port of shipment, were sold in England at half the price fixed for the sale of the red wines from Bordeaux: and there was worse to come. During the XVIth century, when Saintonge and Gascony returned to the French Crown, there was nobody in Tours, Orleans, Paris or any part of France within easy reach of Cognac willing to buy and drink those "Rochelle" white wines. The people of the Charentes had to do something about it and they tried distillation, something entirely new at the time. Much to their surprise and delight, their sharp white wines produced the most admirable of all brandies, and they have been doing so ever since.

There are in the Charentes about 4,000 *vignerons* who own or farm vineyards, mostly small ones, press their grapes into wine late in September or early in October each year, then distil their wine into brandy early in the following year, and always in a pot still, exactly as it has always been done in the Cognac country. There is nothing else that they can do except sell their new brandy to the shippers if they cannot afford to keep it themselves. There is no artist other than the greatest of all artists, Time, that will slowly but surely mellow new brandy and bring out its exquisite aroma or "bouquet," which is the most precious and the most highly characteristic asset of fine cognac brandy. Very few of the *vignerons* have the adequate cellarage and the necessary financial resources to keep their new brandy for years and years, so they sell it to the great shipping houses able to hold stocks of brandies from a large number of different Charentes vineyards and of different vintages. It is thus that the shippers, whose names and brands are known throughout the civilised world, are able to offer to the public a range of cognac brandies always true to type under their various brands.

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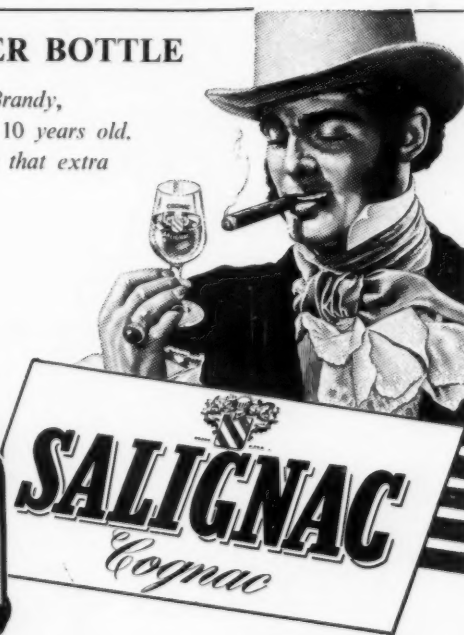
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THE EPICURE'S CHRISTMAS FEAST

BY BON VIVEUR

"Crismas day wee keepe thus" . . . Pepys. Dec. 25, 1675.

The creature whom Mr. Carlyle described in *Sartor Resartus* as "a forked radish," scarcely merits our consideration if he is so debased as to regard Christmas as a bore! Indeed, only a Scrooge carps at this pagan, Christian, nostalgic Festival of giving . . . Crystmasse, Xtemas, Christ-enmas, Nowel; to echo a few among its hollyberry multiplicity of names.

The epicure can scarcely defend the classic components of the ritual banquet; the pudding peacock-flamed but so much more delectable when cold and capped with clotted cream and Demerara sugar; crystallised fruits—which form so exquisite a farce for *crèmes caramélisées aux quatorze liqueurs*; an agglomeration of stuffings, gravies, vegetables and that admirable poultice but disgusting gruel—bread sauce, with which the roast turkey is submerged; all a trifle tedious to the discriminating diner.

The XXth-century gourmet, undaunted by a current paucity of turbaned, bejewelled pages, dispatches his Christmas notes by tuppenny-halfpenny post, inviting family and friends to join him for a buffet collation. Thus he renders himself impervious to the lack of flunkies, scullions and wine butlers. Thus he and his household may decant, cradle, chill and mull in advance and, by the similar pre-preparation of roast geefe, turkeys, pretty fide-difhes, cullis, ragoos and falamangundys, find time to bathe and bedeck his person before the company comes in, to be served

"with grete plente
of mete and drink and each dainte."

Let the decor be lavish. Set the votive offerings to Bacchus and Lucullus upon a central board so that the company may freely circulate around the *pièces montées*. Flank silver punchbowl with candlelight—all set upon Edwardian damask dyed to crimson, the edges outlined with tendrils of living ivy. Let hands and fancy frivol throughout long winter evenings with narrow ribbans, glittering baubles, mistle-toe and tiny painted birds to make a kissing garland set a-swinging over ladies' heads . . . alas! no longer powdered!

Meanwhile, in the kitchen, the loving cook will bone her turkey out. In the resultant envelope of flesh she will insert small lamb's tongues and stuffed eggs amid a paste of goose livers, egg yolks, oregano, dry madeira and young cognac. Roasted, chilled and embalmed *chaudfroid*, the bird will come to table ornamentally scrolled with seasoned chestnut purée bound with cream.

There will be pies . . . of steak and kidney which "with oysters we combine," and for last moment re-heating, a Tzarist Russian Pyrog. Short pastry enfolds this mixture of rice, seasoning and flaked salmon. Each slice is capped with a leaf of smoked salmon, each serving honoured with a "modest quencher," not of ale, but of fine vodka. Salamangundy or Solomon Grundy will accompany the "pies." Set finely shredded lettuce in a couch upon a flat, round platter. Arrange a cartwheel from the centre using alternate ribbans

of cold, white, chicken meat and washed, boned anchovies. With lemon flesh, minced brown fowl meat, pounded egg yolks, anchovies, shredded shallots, all blended, mould up a central sugar loaf. Poise upon it a decoratively cut lemon or orange with coiled strands of the peel descending. Garnish with picked spinach, sorrel, lemon slices, hard-boiled egg rings, scraped horseradish and serve with French dressing.



SALAMANGUNDY

A tongue, wine-poached, will glisten beneath its lemon-aspic casque. Alongside ranges a ham—oven-baked inside a flour-and-water crust which holds the oiled leaves of bay and dried raspberry to the brown-sugared, olive-pierced flesh. Halved peaches poached in sherry and stuffed with *foie gras* will encircle it, while, farther off, we can observe a feathered brace of pigeons. Stuffed with olives, baked *papillote*, their plumage all replaced, they will await the modern interpretation of Wykyn de Worde's Term of Kervynge "thye that pegyon." Close at the gourmet's elbow the "hotted spoon" awaits its plunging into earthenware terrines of potted hare, potted pike, *pâte maison*.

At spirit stove the host will bestir himself with gruyère and kirsch, with nutmeg, cream, egg yolks and wine, combining all into the king of fondues "*à la Fribourg*," in which will be dipped fork-speared segments of bread as the mulled wines circulate in napkin-folded goblets.

With "orange bright, like golden lamps in a green night," thick cream, fine Rhenish, rosewater, powdered sugar will syllabubs be "whipt" and set by star-cut sections of Leche—that mediæval paste of cream and spices, eggs and wine.

In lieu of trifle, France's curiously Italianate *Zuppa Inglese* reposes, meringue-cased awaiting libations of *Crème Anglaise*.

Fruit will be ordered in great abundance, spilling from cornucopia, grouped about a whitened pillar, or tumbling from the Cupid handles of Victorian porcelain. So it may simulate the abundance of that dessert received by Simon de Montfort's

spouse Eleanor, Countess of Leicester . . . "one frail of Sevil figs, one frail of rasins. one bale of dates, 30 pomegranites, 15 citron, 7 oranges." There must be quinces "put up" in glasses as Cotignac Orleanaise; the cook's own Marrons Glacés (taken from Kentish woods) and a Punch Jelly, of which we are told, anent the receipt of one General Ford of Dover, the strength "was so very artfully concealed . . . the softer sex have been tempted to partake so plentifully of it as to render them somewhat unfit for waltzing or quadrilling after supper."

There will be cheeses—a divided Stilton, one half untouched, the other daily and long-in-advance infused with fine Old Tawny. There will be "sellery" crisp and white, and heart of cos lettuce, both proffered upright in their jugs of iced water, and water biscuits . . . Dorset nobbs . . . crusts of hot French bread, while, at the last, upon the table

THERE WILL BE PUNCH

"Example is always more efficacious than precept," quoth the Doctor. Despite his heinous sartorial errors, we concur. Therefore, in seasonal humour, inclined towards "giving," we offer our family treasure which has descended through the generations from the quill of a first Elizabethan ancestress.

Ingredients. 3 pints water, 4 oz. green tea, 1 vanilla pod, $\frac{1}{2}$ lb. loaf sugar, 1 bottle brandy, 1 bottle rum, 1 small stick cinnamon, a generous grate of nutmeg, 3 lemons, 3 oranges, 3 bay leaves, 1 eggspoon mixed spices.

Method. Rub sugar on citrus fruit rinds until it crumbles. Set sugar in punch bowl. Add the strained juice of the fruits. Infuse the green tea with the 3 pints boiling water and the vanilla pod. Heat the rum and brandy, but do not boil. Add all the remaining flavourings to juices and sugar. Pour on spirits, set alight with a Swan Vesta match and allow to burn, stirring and lifting in a darkened room so that the flames cascade over the bowl. Douse with the strained tea. Stir and serve with iustifiable pride.

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LIQUEURS

I have for years wished for a dry liqueur, but there isn't such a thing. I have used strong-arm tactics to get one; I have taken Marnique—the only Australian liqueur of interest, made of quinces—and diluted it half and half with three star brandy. That took all the cloyingness away, and I suspect you can treat other liqueurs with the same summary remedy. I even manufactured, out of pure spirit and sugar, a dry liqueur called Fennel Cream; but something went wrong and it didn't keep. Perhaps the reason for my frustration is that it is of the essence of a liqueur to be sweet, and that to ask for an uncloying liqueur is as sensible as to ask for dry water.

If you do in fact want a rich alcoholic sweetmeat after dinner, and if your companion is about 18 years old, the best thing to do is accept the fact wholeheartedly, order a crème de noyau or crème de cacao, and spoon some thick cream into it. There is nothing more lush than that in the world; it has been respectfully described to me as "a Wow." I think the same process could be applied to crème Yvette, which is supposed to taste of violets, and crème de bananes, which does taste of bananas. Also to a whole series of oddly named liqueurs in odd bottles, which I shall not list here. It is a rough rule, generally true but with exceptions, that the more flamboyant and eccentric the bottle is, the worse the contents are likely to be.

The most popular flavours for liqueurs are either herbal or orange; about sixty

per cent of popular brands fall into one or the other group. Cointreau, made in Angers, dead white in colour, is probably the most popular of the French orangey liqueurs (I count tangerines and mandarins in with oranges). It is closely run by Grand Marnier, in a curious and rather attractive bottle and with a pleasant label signed by M. Marnier Lapostolle. The best Dutch orangey liqueurs are the curacaos, of various colours including blue. Curacaos are also made in France, but the Dutch I think are better. (Dutch advocaat tastes like custard-and-brand.)

The herbal liqueurs are headed by Chartreuse, made both in the old Grand Chartreux in the French mountains and at Tarragona in Spain. The components are a secret. Green chartreuse is stronger than yellow, and it is also a combination of two distillations; yellow is a single one. Benedictine is a well-known herbal-tasting liqueur from Normandy; Senancole is another; Izarra is a brilliant yellow one from the Pyrenees; Strega a strong and individual one from North Italy. One which has risen in the last few decades from comparative insignificance to very wide popularity is Vieille Cure, a yellow French liqueur. Good herbal liqueurs bring you a recollection of the wild lavender, sage, marjoram, hyssop and wild thyme that you tread upon the hot hillsides. Indifferent specimens taste like veal stuffing mixed with syrup and fire.

There are several liqueurs that will not fit into categories. Cordial Médoc is made

from Bordeaux wine; it is dark red, and some recollection of the taste of claret does seem to be found in it. Kümmel has caraways in it; it reminds you of that excellent thing, a seed cake. Kirsch and cherry brandy taste of cherries and prussic acid. Slivovitz and mirabelle and a thing called Prunella have a taste of plums, or at any rate of plum stones. There is also a string of liqueurs called Eau de vie de Framboises, de Fraises and so on, which require no further description. Crème de Cassis comes from Dijon, is purple, and is made of black currants and carries that taste right through the distillation.

Anis—at least that made by Messrs. Marie Brizard—is a sweet white liqueur with a strong taste of that furious French aperitif, Pernod.

Drambuie, from Scotland, is exceptional, in that it is made from whisky and, I presume, honey. It has the advantage that it goes very well after beer (being a malt product) which very few other liqueurs do.

The various drinks which in France, go under the name "marc" are not properly to be called liqueurs at all. You will be invited to try them after dinner, under attractive titles such as "marc de champagne," "marc de vieux bourgogne." Refuse. They are dry and fiery, distilled from I don't know what refuse after the vintage is over. They burn your insides, and the cult for them is nothing but a perverse and passing fashion. Their economic *raison d'être* is to allow French peasants to get besotted on the cheap.

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THOUGHTS ON KNIVES AND FORKS BY N. M. PENZER

If, without warning, someone was to ask which came first—the knife, spoon or fork, you might well be excused some hesitation before replying. The knife surely developed from the knapped flint, while shells found on the sea shores and in beds of streams would provide the prototype of the spoon. The fork, however, presents a problem, and, as compared with the other two, must be a newcomer, for it was obviously more an instrument of luxury than necessity.

Opinions would doubtless be divided as to whether priority should be given to the knife or spoon, and we will be well advised to leave the wise to wrangle and content ourselves with the thought that primitive man soon found the need for a cutting implement both for hunting, fighting and preparing his meal, while at the same time the shell would suggest a vast improvement on the cupped hand to hold liquids. The sharpened stake, which was to develop into the "flesh fork of three teeth" (I Sam. 11, 13), was merely used for cooking, and such early forks as have been discovered, e.g., in Mesopotamia and Egypt, are purely agricultural implements and have no place in our enquiry.

From the utilitarian standpoint the only important thing about the knife was its cutting edge and the degree of efficiency with which it could fulfil its allotted tasks. These were many and varied, and led to differences of length, breadth and design. As time went on flint was succeeded by bronze, bronze by iron, and iron by tempered steel. Although the average man still used his knife both as a weapon and domestic utensil, this was no longer the case in the halls of great princes and nobles. Here the craft of the cutler was united with the cunning workmanship of the goldsmith, the enameller and the ivory-carver—and the weapon and the table-knife ended their long alliance and each developed on its own. Although by its shape, length, thickness and general form the blade can tell us much of the table manners of its contemporaries, it is rather the beauty of the haft which has caused so many fine examples to be preserved in our museums and art galleries.

One of the finest collections is to be seen at the Victoria and Albert Museum, while the work of one of its former Keepers of the Department of Metalwork, Major

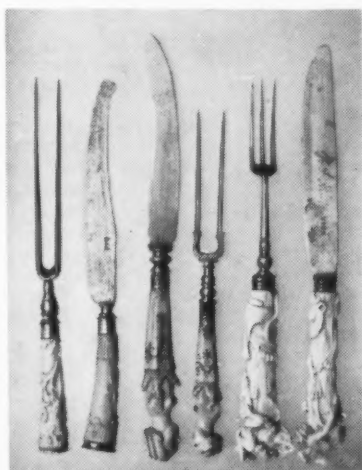


Fig. XXV. German XVIIIth-century table ware with carved ivory handles. From *Story of Cutlery*, by J. B. Hinsworth. (Ernest Benn.)

C. T. P. Bailey (*Knives and Forks*), Medici Soc., 1927), affords a comprehensive study of the subject.

In the Halls of the Great the service of the table was invested with considerable ceremony, not only with the salving (declaring free from poison after testing—hence "salver") of both wine and meat, but with the correct placing of the knives and method of carving. The Squire Carver, *ecuyer tranchant*, used two knives, both of which were pointed, one being to cut the meat and the other to hold it steady and convey it safely to the trencher or plate of the lord. In later days the sliced meat was passed on a broad-bladed serving-knife, to which the modern term *présentoir* has, somewhat unfortunately, been given. The carving and table knives fitted conveniently into a case of *cuir bouilli* and would accompany the noble owner wherever he went. The beauty and varying designs of the personal table knife continued until the XVIIIth century when the custom of taking one's own implements with one came to an end, and complete sets of knives and forks were provided by the host. Even so, the porcelain, agate and green-stained ivory handles persisted until the end of the

century as a reminder of past glories—and very lovely many of them were.

If the study of the history of the knife presents few difficulties, the opposite is the case with that of the fork. It still remains quite unknown where or when the domestic fork first made its appearance. The Anglo-Saxon forks found at Harnham Hill (c. 550) and Sevington (c. 880) have never been explained, and we hear nothing more of a table fork until the XIth century when the Byzantine princess, Theodora, came to Venice as the bride of Domenico Silvio (1071–84) and shocked the citizens by using a two-pronged gold fork. One of the first drawings of a table fork is to be found in Herrade de Landsberg's *Horus Deliciarum* (see Straub and Keller's Strasbourg edit. of 1879–99), where several examples also occur of a curious knife hollowed out at the end to form a small spike—almost a fork in embryo. But the fork was not accepted anywhere as a necessary and correct implement for the dining-table until well into the XVIIth century. The question which naturally arises is why did such a useful article as the fork appear at so comparatively late a date. I suggest that the answer can be given in a single word—embarrassment!

While it was confined to the kitchen as a flesh-fork, or even used as an improvement to the second pointed carving knife to hold the joint in place, all was well. Royalty and great lords could use a bejewelled golden fork to keep their fingers unstained from the juice of the mulberry, the pear and green ginger, or for prodding a sucklet hidden in a "subteltie." When finally it began to grace the tables of society its progress was very slow and uncertain. Even when Tom Coryate had been forgotten, the gibes of Ben Johnson ignored and the railings of the clergy a thing of the past there were still many disadvantages to be overcome.

If the knife is held in the right hand it seems obvious that the fork should be held in the left. But after the meat had been cut surely the use of the fork was at an end, and the pieces could now be picked up with the fingers as usual and so conveyed to the mouth. But the manuals of etiquette decreed otherwise. The meat had now to be pierced by the prongs and so carried to the mouth. This may sound simple enough, but as a matter of



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fact, the exact opposite proved to be the case. The carving fork was always two-pronged and the prongs were long and straight and as such served their purpose best. The table-fork was at first merely a smaller copy of the carving fork, but the awkwardness of the shape and space between the prongs soon became apparent. Thus quite early in its history a third and even a fourth prong appeared.

The fascinating story of the history of cutlery has not received the attention it deserves, and the existing literature on the subject is small. The classic, as collectors are well aware, is Camille Pagé's *La Coutellerie* in six large quarto volumes published in Paris between 1896 and 1904. Apart from Bailey's work already mentioned, Pabst's illustrated account of Zschille's collection (Berlin 1893), and Charles Welch's *History of the Cutler's Company* and a few odd articles in art journals, there is practically nothing. This being so, we welcome the recent work of J. B. Hinsworth, *The Story of Cutlery*, which deals with the subject chiefly from the point of view of the craftsman and manufacturer. The scope is wide and includes scissors, spoons and razors, as well as knives and forks, and although the story is of Sheffield in the main, we also visit centres of the cutlery trade both in Europe and America. The historical side is, of necessity, brief and limited. The illustrations are excellent, but we miss a bibliography.

* Published by Ernest Benn, Ltd., 1953. Price 42s.

The Christmas Cigar

IF, like James I, you believe that tobacco is "... a custom loathsome to the eye, harmful to the brain, dangerous to the lungs, and in the black stinking fume thereof, nearest resembling the horrible Stygian smoke of the pit that is bottomless ...", you will neither receive nor give cigars for Christmas.

If, however, you agree the late Friedrich Marc's contention that

"The warmth of thy glow,
Well lighted cigar,
Makes happy thoughts flow,
And drives sorrow afar"

you may find these notes useful, if you are not already a regular cigar smoker, or experienced in choosing "smokes" as gifts.

Cigars are now manufactured in every continent and in many countries. All have distinctive flavours and varying strengths.

Most of them enjoy popularity in their country of origin and some, such as Indian, Manilla, Dutch and British, have limited bands of devotees in Great Britain.

Generally, however, most British smokers who can afford good cigars make their choice from two basic varieties: they are Havanas and Jamaicas, and they are the only safe gifts for cigar smokers. Most Havana cigars range in price from 4s. 6d. to 8s. 6d. each, according to size and quality; Jamaica cigars, which enjoy a preferential "duty," vary from 3s. to 6s. each, for the same range of sizes.

Choose cigars from a high-class tobacconist who has a regular cigar trade and a conditioning room for them. Look for the words "Made in Havana" or "Made in Jamaica" on the box and do not be fobbed off by such wording as "Made in ... from a finely selected blend of pure Havana leaves." Ignore cigar bands. Buy only

(mild), Colorado Claro (medium), Colorado (strong), Maduro (very strong). Claro is the most popular and the safest choice if you do not know the recipient's taste. There are many sizes and two principal shapes—the "Corona" shape, a long, straight cylinder, rounded at one end and open at the reverse, and the torpedo shape, pointed at both ends. "Corona" shapes are easier to examine critically, because you can see inside one end.

Cigars consist of two kinds of tobacco—fillers, which control flavour, and wrappers, which decide appearance. Cigars may be judged on smell, appearance and touch. Smell should be pleasant, fresh and free from mustiness. Appearance should be bright, a nice warm, lustrous, silky brown, varying in shade according to strength ("Claro" are lightest, "Maduro" darkest), and the wrapper leaf should be smooth and free from coarse veins. There must

Hexagonal Regency Cheroot Casket of Tulipwood.



Victorian circular Cheroot Casket of ebony-lined Mahogany.



cigars which are packed in cedar boxes or cedar-lined containers. Cedar not only maintains the flavour of the cigar, it adds a subtle "bouquet" obtainable from no other wood.

Remember, one good cigar is much more acceptable than five poor ones; if buying a single Havana or Jamaica, choose a cigar in a sealed aluminium tube: the tube has a thin cedar lining.

Central heating and damp, unheated rooms are equally injurious to cigars. If a regular smoker and without your own humidor, buy from a tobacconist who will keep your cigars in condition for you and deliver them as required.

Cigars are obtainable in four strengths, clearly marked on the boxes—Claro

be no greeny tinge or green spots denoting immaturity, nor the dustiness, dullness or greyness indicative of poor leaf or incipient mildew. Cigars should be firm to the touch—not too soft, usually signifying immaturity, and not "crackly," denoting that they are too dry, stale, or out of condition. If the cigars are really good, they are tightly and evenly rolled and the leaves thin.

Cigar smoking came to England in earnest after the Peace of 1815. At first, round-ended panettas and open-ended cheroots, both fairly long, thin cigars, were the most popular, and attractive caskets were designed for handing them round. Both have now returned to favour as alternative "short smokes" to the dumpy but fatter type of cigar. J. L.

Do you like Fish Plaki?

Fish Plaki is usually made with sea bream or mackerel. Cooked with onions, garlic, tomatoes, olive oil, etc., and served cold, makes a very appetising hors d'œuvres. Fish plaki is one of the specialties of the White Tower. There, in pleasant surroundings, you can enjoy exquisite food and beautiful wines in comfort and a sense of contentment. There is no music. The atmosphere is actually Greek, but it is also cosmopolitan, sophisticated, gay. And the cuisine is, of course, international. Try fish plaki, followed by shishlik, or a pilaff of some kind—and you will soon find yourself eating regularly at the White Tower and often talking about it. You will keep coming back. And each visit will constitute a new experience, and will add another page to your log book of good living.

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A HISTORY OF FLOWER ARRANGEMENT. By JULIA S. BERRALL.
Thames and Hudson. 30s.

This interesting book shows clearly the great part flowers and their arrangement have played in the art, philosophy and lives of all nations. Each chapter is copiously illustrated. Early examples are taken from the tombs of ancient Egypt, where the lotus vase is portrayed in wall paintings dated some 2,500 years B.C. The wide knowledge shown in this book ranges from Chinese contemplative art and the stylised religious flower art of Japan, to the exquisite floral paintings of the Dutch and Flemish schools. There are lovely examples from the Italian Renaissance and from XVIIIth-century France.

In all periods not only the arrangement of flowers but the evolution of vase or bowl is clearly illustrated.

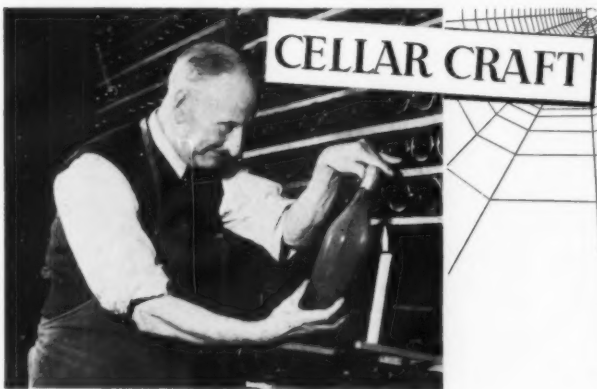
Text and picture tell of the English and early American tradition and then pass on to the Victorian era. In this chapter Miss Berrall quotes a Victorian, W. Robinson, writing of flowers in 1883, as saying—unexpectedly in such an age—“seek unity, harmony and simplicity of effect, rather than complexities which involve much wearisome labour.”

On this excellent advice it will be well to end by calling attention to the illustration, a reproduction of a modern interpretive composition by Miss Berrall, carried out with carefully chosen branch touched with artificial snow. It is included in a chapter on contemporary flower arrangement, most aptly called “Where East meets West.”

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SALE ROOM NOTES & PRICES

BY BRICOLEUR

SILVER. Christie's held a sale of the important collection of old English silver spoons formed by the late Harvey Clarke, Esq. The collection was formed in the decade preceding the first World War and a number of the spoons exhibited in 1901 and 1902. Among the most interesting lots were a Henry VIII slip-top spoon—1500—the maker's mark apparently that shown by Jackson for this year as on the well-known Campion Cup. This spoon fetched £300. Another Henry VIII Spoon fetched £290. This example surmounted by a gilt figure of St. Thomas with rayed nimbus—1537—maker's mark a fringed S, is similar to one in the Holburne Museum, Bath, by the same maker and of the same year. An Edward VI spoon surmounted by a gilt figure of St. Peter with pierced rayed nimbus—1552—maker's mark crescent enclosing mullet, brought £270. Two other spoons by the same maker of this year with figures of St. James the Less and St. Paul were formerly in the collection of Sir John Noble, also sold by Christie's. An interesting Henry VII spoon which was formerly in the collection of E. W. Stanforth, Esq., and had been exhibited at the Burlington Fine Arts Club, 1901, E.7, and at St. James's Court, 1902, G.2, fetched £460. This example has a diamond point finial—1490—maker's mark a Lombardic L. The highest priced lot in the sale was a Henry VIII spoon, in almost mint state, which fetched £880. It had a gilt hexagonal poppyhead finial no other example of which is on record. This spoon was formerly in the collection of E. E. Brand, Esq., and was exhibited at St. James's Court, 1902. Jackson mentions it in *History of English Plate*, p. 492, where another spoon is wrongly illustrated in its place.

At an earlier sale Christie's sold a George II cup and cover by Paul de Lamerie, 1737 (74 oz. 8 dwt.) for £460. This was of shaped vase form with serpent handles. There are two other recorded examples of this model by Lamerie, both gilt. One of 1737 from the Mulliner Collection is now owned by the Fishmongers Company; the other, of 1739, was formerly the property of the Earl Cowper and is illustrated by Jackson in *History of English Plate*, facing p. 730.

Rogers, Chapman and Thomas sold a Charles I Communion cup of plain shape, on a shaped stem and circular foot, hall-marked Norwich 1639, by Timothy Skottowe, for £310.

JEWELLERY. At Phillips Son and Neale a Nubian bust brooch brought £125. The head was formed with opal matrix and the coat set with diamonds, rubies and sapphires.

PICTURES. Mrs. W. N. Mitchell presented a self-portrait by Rembrandt van Rhyen to the Fairbridge Society in aid of its work for children and the Commonwealth, and this important picture was offered for sale at Christie's. Half-length, facing the spectator, in dark brown coat and dark velvet hat, 29 in. by 24½ in., it was discovered in London by the Marchese Guido Serra di Cassano, and had been exhibited at Royal Academy exhibitions in 1938 and 1952-3. At the sale it was bid up to 8,500 gns., at which price it remained unsold. After the sale, an offer of £15,000 was made and accepted.

In the same notable sale, a Gabriel Metsu picture of a tavern interior, with a young woman in blue apron and large, white cape, pouring a drink for a youth, on panel 14 in. by 12 in., made 7,000 gns. Another, by Thomas Gainsborough, of a peasant driving cattle on a sandy road, 21½ in. by 29½ in., brought 5,000 gns. A picture of a similar scene, by Aelbert Cuyp, signed on panel, 18½ in. by 28 in., formerly in the collection of Lord Palmerston, made 2,100 gns. "The Flight into Egypt," by Claude de Lorraine, from the same collection, 28 in. by 38 in., 1,250 gns. These pictures were sold at the order of the executors of the late A. E. Guinness, who also sent two Venetian views, by Canaletto, the "Arsenal" and "Santa Maria dalla Salute," 38 in. by 50 in. and 22 in. by 33 in., which brought 840 gns. A tavern interior by Q. Brekelenkam, signed and dated 1638, 19 in. by 14 in., 400 gns.

A pair of Italian landscapes with pastoral figures by Francesco Zuccarelli, 56 in. by 43 in., sold for 4,000 gns. These and a picture by C. J. Vernet, were from the Headington House collection. The latter, of the waterfalls at Schaffhausen, signed and dated 1779, 33 in. by 50 in., made 1,900 gns. The Marquess of Zetland sent an Aelbert Cuyp to the same sale, a river scene with men-o'-war at sunset, 42 in. by 78 in., which made 6,500 gns.

British pictures in this sale included an important portrait of Dr. Samuel Johnson, by Sir Joshua Reynolds. Reading and wearing a red coat and full-powdered wig, 29½ in. by 24 in., it made 3,300 gns. The portrait was painted in 1775 for Edmund Malone. A Reynolds' portrait of Mrs. Collier as "Celia lamenting her dead sparrow," 28 in. by 22 in., made 2,100 gns. A portrait of Mrs. de Crespigny, by George Romney, painted in 1780, 850 gns. A Sir T. Lawrence portrait of William Baker, M.P., 49 in. by 39 in., 450 gns. A Hoppner portrait of the first Lord Stanley of Alderley, 29 in. by 24 in., 380 gns. A Sir Henry Raeburn portrait of the Rev. Robert Dickson, D.D., 35 in. by 27 in., 550 gns., and a river scene near Shantally, Co. Tipperary, by J. Ferneley, signed and dated 1809, 50 in. by 59 in., 240 gns. A portrait of Benjamin Cole and his family, by John Downman, made 750 gns.

Phillips, Son and Neale. A seascape, by Montague Dawson,

"The Arabia of Boston," under full canvas, 24 in. by 36 in., made £158. Canal views in Bruges, signed by E. Bossuet, 34 in. by 48 in., £160. A van Goyen river scene, on panel 16 in. by 25 in., £62.

Puttick and Simpson. A French garden party scene, by H. Andrews, on an oval canvas, 42 in. by 56 in., made £178 17s. A pair of genre pictures, by E. Zampighi, £173; a still-life, by J. van Utrecht, £92 12s.; and a Zoffany school portrait of a gentleman seated at a spinet, £73 10s.

CARPETS. Among the carpets sent to Sotheby's by Mr. A. Chester Beatty, a Kashan carpet woven with a design of diamond-shaped medallions in red and blue on an ivory field, blue and fawn predominating, 14 ft. 10 in. by 10 ft. 2 in., made £560. An antique Ushak carpet chiefly of red, fawn and dark and light blue colouring and woven with a bold design of medallions and floral motifs, 20 ft. 8 in. by 10 ft. 4 in., £350. A Kuba carpet with a dark-blue field divided into rectangular panels woven with a conventional flowerhead and leaf pattern in soft tones and separated by wide rose borders with cones and sprigs of flowers, 16 ft. 10 in. by 13 ft. 10 in., £250. A Kirman silk rug, with a red field woven with hunting animals and flowerheads in tones of blue, green and ivory, enclosed by an attractive ivory-ground border and lotus borders in green, red and blue, 6 ft. by 4 ft. 5 in., £300. A Spanish early-XIXth-century needlework rug worked with flowering stems centred by a star medallion, enclosed by narrow brightly coloured floral borders, 8 ft. 6 in. by 6 ft., £100.

Christie's sold a large Kirman carpet, 21 ft. 3 in. by 12 ft. 9 in. for 520 gns. It had a typical design of palmettes, scrolling floral stems and floral panels on blue, yellow and red grounds. This carpet was the property of Lt.-Col. Sir J. George Beharrell, D.S.O.

PORCELAIN. Puttick and Simpson. A Marcolini tea and coffee service, painted with sprays of flowers and green and gilt borders, comprising forty-two pieces, made £95. A Redcliffe Back wall cornucopia, painted with a bouquet and sprays of flowers in colours, 8½ in. high, £22.

Robinson and Foster. A pair of Chelsea boxes and covers designed as nesting pigeons, 6½ in. wide, £37 16s. The same price was paid for a set of six Worcester fluted tea bowls and saucers, enamelled with birds and flowers in the Chinese taste. A pair of Chinese baluster vases enamelled in bright colours made £63.

Philip H. Inman. At a Rottingdean sale, a Vienna blue and gilt dessert service with Angelica Kauffman style panels, comprising some twenty-three pieces, £82.

Motcomb Galleries. A Spode dinner service decorated with hunting scenes in blue on a white ground, comprising some one hundred and forty-four pieces, made £50.

MUSICAL INSTRUMENTS. Christie's sold a French clavécin probably by Pascal Taskin, inscribed on the interior "Restored by Henricus Tullar MCMXXXVIII" with double keyboard and in a painted case, 7 ft. 4 in. long—late XVIIIth century. A similar clavécin by this maker is in the Victoria and Albert Museum.

Puttick and Simpson held a sale of stringed instruments and bows which included a violin by J. & A. Gagliano, Naples, circa 1775-80, bearing label. This example sold for £120. A violin by Joseph Guarnerius, son of Andrea Cremona, 17(23?) fetched £850. This instrument, bearing label, in mahogany fitted case by Hart and Son had their guarantee dated 1905. Among the bows included in the sale was a gold, tortoiseshell and mother-o'-pearl mounted violin bow by W. E. Hill and Sons, in case, and a gold-mounted violin bow ascribed to Charles Peccatte. These two fetched £22 and £25, respectively.

J. A. HOUDON. A bronze head of Voltaire, 17½ in. high, and signed Houdon 1778, on a veined black marble plinth, made 400 gns. at Christie's. (See *La Vie et L'œuvre de J. A. Houdon*, by Georges Giacometti, vol. II, p. 269-282.)

HOUSE SALES. Messrs. J. Straker, Chadwick and Sons, Abergavenny, held a successful house sale at Llanvair Grange, nr. Abergavenny. Among the examples of Swansea and Nantgarw porcelain which is always popular with Welsh collectors was a Swansea shell inkpot marked Swansea in red stencil, £35, a Swansea cabaret set £150 and a pair of Nantgarw plates, £54. Also in the porcelain section was a Chelsea red anchor sauce boat, £60, a pair of Bow figures of The Gardeners with anchor and dagger mark in red, £125, and a silver resist lustre jug, £50.

The silver included a George III salver by Thomas Wallis. 127 oz., £150, and among the pictures was one attributed to G. Stubbs of a horse in a landscape, £200. There was also a Stuart needlework picture which brought £45.

Another house sale was held by Henry Spencer and Sons, of Retford, at Lound Hall, Nottinghamshire, by order of Mr. Harald Peake. Two carpets sold realised £190 and £90. These were, respectively, an Oriental carpet with a buff field woven with a star-shaped medallion and radiating flower sprays in pink, apple-green, turquoise and aubergine. The other was a turkey carpet with underfelt, 18 ft. 3 in. by 13 ft. 6 in., the rich blue field with a design of foliated medallions in tones of pink. Among the furniture was a Chippendale mahogany side table 3 ft. 9 in. wide with carved frieze and shaped apron and supported on cabriole legs carved at the knees with acanthus and ending in claw and ball feet. This brought £100.



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